

# FACES OF THE YEAR

The Observer 05 | 12 | 21  
the new  
review



*The stars who lit  
up culture and the  
people behind the  
headlines in 2021*



# Agenda

*The finest writing every Sunday for arts, science, politics and ideas*



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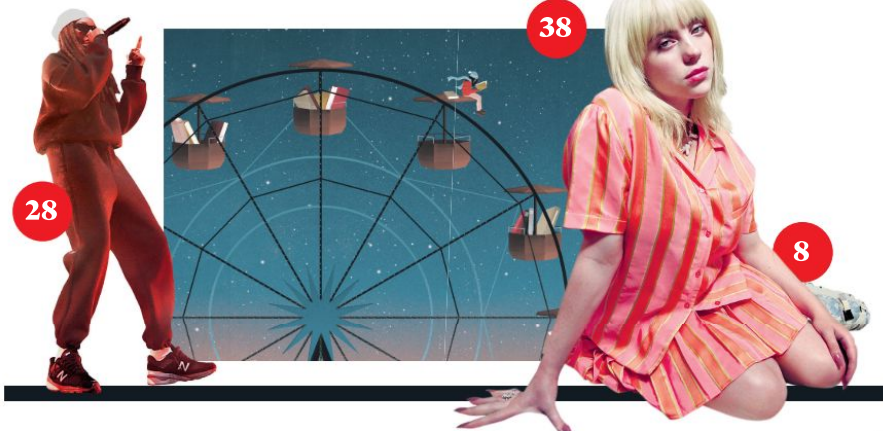
- ◆ **The best thing I've read this year...** Selected by authors from Kazuo Ishiguro and Bernardine Evaristo to Rachel Kushner and Fintan O'Toole
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## Feedback

**Last week TV critics from Spain to South Korea told us about the biggest shows in their countries. Here's how readers responded online:**

The world is a big place, but you wouldn't know it based on the Anglo-American tunnel vision of our media in general. This feature bucks the trend and gives us an insight into what else is out there now. And look, not a single Scandi-noir in sight! **EditorialJoe**

Allow me to suggest a couple from Japan: *Midnight Diner: Tokyo Stories*

is a wonderful comedy about the regulars of a diner in Tokyo that only opens at midnight. Endearing characters (played by Japanese acting stalwarts) and a gentle pace make it perfect before-bed watching. And *The Naked Director* is a fairly hilarious (but dark in places) drama set in the world of Japanese porn in the 70s. **tensalmon**

I'd recommend *Deadwind* – a Finnish take on Scandi-noir. It's been around a few years but never seems to get mentioned. It had some brilliant cliffhanger episodes, particularly in the

first season. The leads are likable and interesting, and it has an occasionally gloomy Baltic sense of place that I really like. **RPDolan**

Once seen, never forgotten – the brilliant South Korean series *Jumong*. So surprised this has never been bought for British TV. It's excellent. And it has 81 episodes, so you just never stop watching. Bliss. **Kiserian**

Not a single baking, home renovation, singles on an island programme? What is wrong with people? **IGiveUp**



## The big picture

*For this Charlie Chaplin-inspired shot, photographer Sarah Moon worked with stylist Caroline Baker to reimagine film nostalgia through a female lens*





In 1967, Caroline Baker, who had been working as a secretary to Shirley Conran on the *Observer*, took a job with the fashion editor Molly Parkin at *Nova*, the iconoclastic women's magazine. Parkin left soon after Baker arrived, and Baker took over, having never done a fashion shoot in her life. Over the following years she developed a distinctive look that rebelled against the stereotypes of the industry. "I didn't want to be this pretty girl, this toy for men," she writes in an introduction to a new book

celebrating her career, *Rebel Stylist: Caroline Baker – The Woman Who Invented Street Fashion*.

Instead of using clothes from design houses, Baker started searching elsewhere for the material for her fashion pages, using oversized menswear from secondhand shops, fitted with belts and braces, army surplus, leg-warmers and tights from ballet suppliers, chefs' clothing, school blazers, hospital gowns and pyjamas. Her street style set the tone for punk fashion – Baker went on

to work with Vivienne Westwood – and the liberated androgyny of the 1980s and beyond.

One inspiration for this look was Charlie Chaplin, "his chaotic way of dressing". This picture, included in the book, is from a *Nova* shoot by the photographer Sarah Moon, styled by Baker, made not long before *Nova's* demise in 1975.

Moon was one of few female fashion photographers at the time, and she and Baker made a series of features together that reimagined

film nostalgia through a female lens. They went to Brighton to do the Chaplin pictures. "Sarah wanted two little children and an old car... you planned your fashion shoot like a mini-film," Baker recalls. Chaplin's capacious silhouette had a practical as well as an aesthetic allure. "I always felt so jealous that men were so lucky to have pockets." She decided women should have them, too. **Tim Adams**

*Rebel Stylist* is published by ACC Art Books (£35)

*Nova*, September 1971, styled by Caroline Baker.  
© Sarah Moon



## ON MY RADAR

ADJOA ANDOH

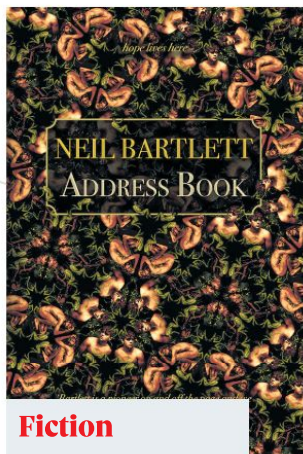


Adjoa Andoh was born in Bristol in 1963 and grew up in Wickwar, Gloucestershire. A veteran stage actor, she starred in *His Dark Materials* at the National Theatre and in the title role of an all-women of colour production of *Richard II* at the Globe in 2019. On TV, Andoh plays Lady Danbury in *Bridgerton*, which returns next year, and she will appear in season two of *The Witcher* on Netflix from 17 December. She lives in south London with her husband, the novelist Howard Cunnell, and their three children. **Killian Fox**

## Art

Yinka Shonibare

There's a great four-minute film on the Stephen Friedman gallery website where Yinka discusses his recent exhibition there, *African Spirits of Modernism*. He talks about the intersection between African art and western modernism of the 1920s, and also about his own postcolonial hybrid character as an artist of Nigerian heritage working in Britain. We've been told that African art was primitive, but actually it's incredibly sophisticated. The whole conversation feels utterly of the moment.



## Fiction

Address Book by Neil Bartlett

For his new novel, Neil Bartlett has made a sort of party game: see if you can remember every address you've ever lived at, and the journey to the front door of each one. There are seven different characters in the book, each travelling home – including a doctor who reflects on a formative sexual experience while he's dealing with the pandemic, and a pregnant woman in the 1960s who ends up with a queer neighbour. It's a beautiful, hopeful exploration of how we strive to find a place to be safe.



## Theatre

Brixton House, London SW9

I've lived in Brixton since 1984 and I've always said the area would be self-sufficient if only we had a theatre. Now we're getting Brixton House, opening on Coldharbour Lane next spring. It's going to have two theatres as well as studios and a cafe. Rather brilliantly the rigs have been made so that disabled technicians can use them, and they've configured the spaces so neurodivergent artists can work freely. For the general public, they're mindful of pricing things so that local people can afford them. I'm beyond excited about it.

## Film

First Cow (dir: Kelly Reichardt)

I loved this film. It's set in the wilds of Oregon in the 1820s and it shows a friendship between two young men – one American, one Chinese – that is gentle, quiet and reflective. The fact that, in the middle of the gold rush, their fortune turns on one of them being a great pastry chef is just fantastic. It's beautifully judged and paced – I love the slowness of it – and Toby Jones puts in a lovely turn as the Chief Factor, who owns the first cow in the area.



## Nonfiction

The Body Keeps the Score by Bessel van der Kolk

Bessel van der Kolk is a psychiatrist who works with PTSD, and in this book he's exploring the ways in which a person's trauma can rewrite their brain and change how they experience the world. He's basically saying that trauma affects the body as well as the mind, and until you address it bodily as well as psychically, the trauma is not worked through effectively. You have to deal with it in a holistic way. I think it's a terrific, practical, thoughtful book.





# Jacob Rees-Mogg is using his pious image to con us

## David Mitchell



Jacob Rees-Mogg's mask keeps slipping. I don't mean the literal mask he uncharacteristically wore at prime minister's questions last week. I mean the metaphorical one behind it. It needs new metaphorical elastic because it's been slipping and then being hastily put back for a couple of years now.

People don't seem to notice, though, because the mask is so off-putting, like a Hitler mask. Not Hitler, that's not fair. He's never worn a Hitler mask. Neither has he, in any broader sense, pretended to be Hitler. As far as we know. If he has, the footage is yet to emerge. He's much nicer than Hitler. I mean that. He can quote me on it in his campaign literature if he likes. I think he should – it would be funny.

What I mean is that the image Rees-Mogg effortfully projects is deliberately repellent. He presents, for most leftwingers and centrists and also a significant number of fellow Conservatives, a nightmarish vision of Tory privilege. Not Hitler, but still a massive turn-off. He proclaims himself to be a posh, old fashioned, entitled, obsessively religious, weedy, nerdy, rich know-all. Who would disguise themselves as that? So people conclude that it must be what he's really like.

This is clever because it means that, once they've got used to his eerie aesthetic, they start to assume he's honest. The very fact that he seems not to have bothered to come across as likable starts to come across as trustworthy. And then likable. What they first took to be a contemptuous demeanour gradually morphs into an aura of integrity. These positive feelings are all the more resilient for the fact that Rees-Mogg apparently hasn't sought them. Unlike most politicians, he hasn't tried to make people approve of him, so any approval you find yourself experiencing feels more genuine.

My attitude certainly shifted in this way, particularly when comparing him with other members of the government. It became difficult not to feel that there was something more wholesome and decent about Rees-Mogg than, say, Dominic Raab or Grant Shapps or Liz Truss. I found myself tempted into the murky self-defeating realms of: "I may not agree with him but he's all right really."

Then, in the autumn of 2019, he was on LBC talking about the Grenfell Tower disaster when something dislodged his mask for a moment. "I think if either of us

were in a fire," he told Nick Ferrari, "whatever the fire brigade said, we would leave the burning building. It just seems the commonsense thing to do." The implication that those killed in the fire lacked common sense for not defying the firm instructions of the emergency services during an emergency caused great offence and led Rees-Mogg to clarify: "What I meant to say is that I would have also listened to the fire brigade's advice to stay and wait at the time."

Is that what he meant to say? I have no doubt it's what he wished he'd said, but that's not the same thing. He's claiming he meant to say the precise opposite of what he actually said. I reckon he's lying. Which makes it two slips of the mask: first, revealing a pitiless contempt for people who've been killed and, second, showing the standard squirming dishonesty of a politician in trouble. Neither fits the profile of the paternalistic fogey whose heart is in the right place. Suddenly, he's just a spiteful liar with a creepy manner.

It happened again last week. In response to the startling fact that all five living ex-cabinet secretaries – top civil servants who served every prime minister from Margaret Thatcher to the current incumbent – wrote an open letter calling on Boris Johnson to strengthen the rules governing parliamentarians' conduct, Rees-Mogg was all scorn. "How many of those went off to take jobs in the private sector? How many of those got quite nice jobs once they'd left being cabinet secretary, well-paid, from merchant banks etcetera etcetera?"

He actually essayed a mild impression of Yul Brynner in *The King and I* while doing the etceteras, such was his disdain for these former public servants' gall in seeking further employment after leaving the civil service. I know this because I heard him say it, on episode 68 of *The Moggcaster*, a podcast he does for Conservative Home. It takes the form of Rees-Mogg putting forward quite extreme political positions in such calm and measured tones that it's almost impossible not to fall asleep.

It's not reasonable to imply that former civil servants are hypocrites to question MPs for taking second jobs merely because they themselves took other jobs after leaving the civil service. It's just not a fair comparison and there's no way he's stupid enough to believe it is. But throughout the podcast he is deeply sceptical about any institutions reining in MPs' behaviour apart from "one great, large, independent body that judges whether what is done is right or wrong and that's the British people". So it is only to voters, he contends, that MPs and governments should be accountable. For the Tories, that's a convenient system. Keep 40% of the electorate on side and they're guaranteed a big majority and can do whatever they want for five years.

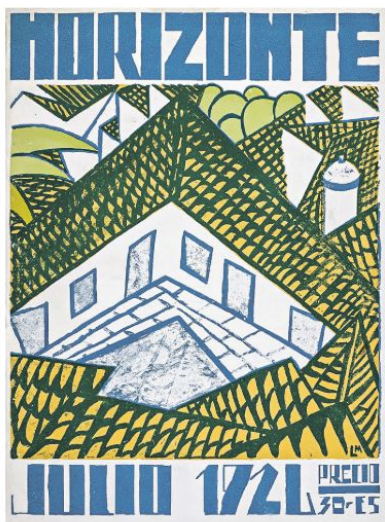
Later, though, slipping the mask back on, he piously opined that "this is in many ways a matter of honour as much as of regulation... I think politicians should want to, of their own volition, avoid those grey area conflicts". But of course! We all think they should want to! But what if they don't want to? Do we just hope that there are enough voters who hate sleaze more than they love tax breaks to stop a bunch of self-interested crooks commanding 40% of the vote? How do we feel that's going?

Last week, it emerged that the Commons standards commissioner, Kathryn Stone, was investigating Rees-Mogg himself. This apparently relates to £6m that he lent himself from a company he owns in order to do up his Westminster home. He says it's fine. Labour isn't so sure. But it's another mask slip. It's far too wheeler-dealery for the bumbling aristocratic image. More Philip Green than Lord Grantham. Nadine Dorries says he's a fuckwit. If only.

*He puts forward quite extreme positions in such calm and measured tones it's almost impossible not to fall asleep*





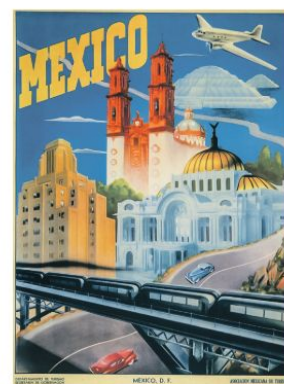
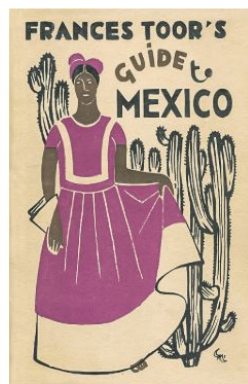


## The grid

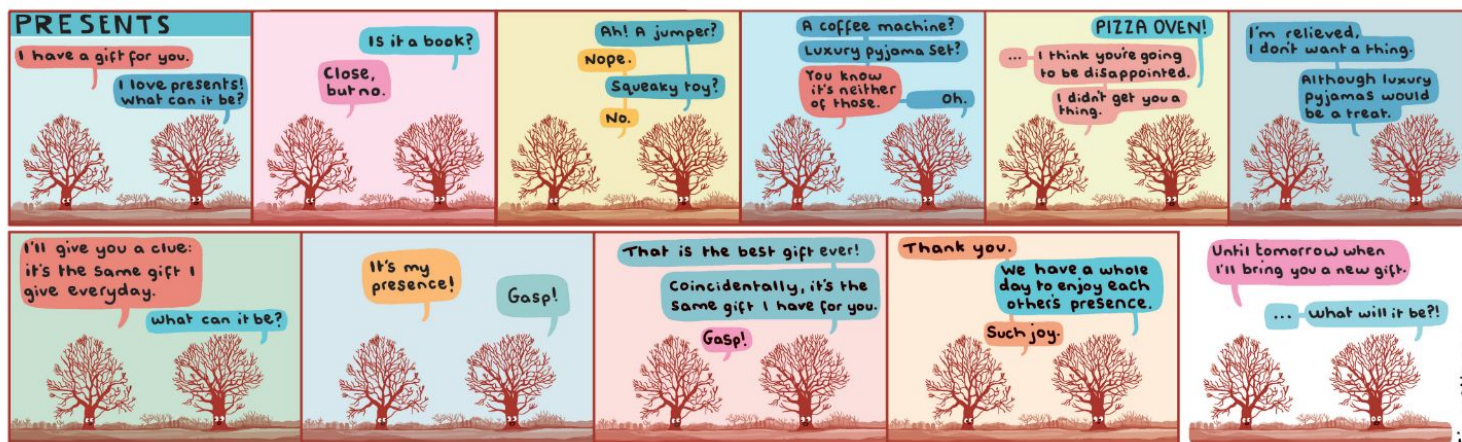
Artworks that helped create a new vision of Mexico

From the 1910s to the 1960s, after the political and social unrest of the Mexican revolution, art and graphic design were used as a tool to create a shared vision of a united Mexico. Artists including Diego Rivera, Saturnino Herrán and Carlos Mérida created works that would adorn posters, stamps, books, magazines, tourist guides and postcards. A new book, *Mexico: The Land of Charm* (RM Publications, £30), brings together 350 such artworks, celebrating the country's rich history of art and design as well as the bicentenary of Mexican independence from Spanish rule. "The book gathers illustrations and prints that represent 'what is Mexican': images that spread an attractive image of Mexico, particularly for foreigners," says its author, Mercurio López Casillas. "They are recreations of a heavenly and colourful idealised Mexico, inhabited by people who are always happy." **Kathryn Bromwich**

The *Land of Charm* will be published on 7 December; [editorialrm.com](http://editorialrm.com)



## The Simone Lia cartoon





# Q AND A

## Amanda Owen Shepherdess, 47

*The star of hit TV show Our Yorkshire Farm on raising nine children and being a bestselling author despite flunking English*

Amanda Owen photographed by Gary Calton for the Observer New Review.

Our Yorkshire Farm, now in its fifth series, has been a surprise hit for Channel 5: it's the broadcaster's most popular show since 2016. It follows the adventures of 47-year-old Amanda Owen and her husband, Clive, on their 800-hectare (2,000-acre) hill farm, Ravenseat, overseeing a flock of 1,000 sheep (plus ponies, cows and dogs) and nine children. The no-nonsense Owen – who, according to legend, once gave birth at home without waking anyone up – has become the breakout star: she has amassed 183,000 followers on Twitter and has written four bestselling books. Her latest, *Celebrating the Seasons With the Yorkshire Shepherdess*, is a collection of stories, photographs and recipes.

**You didn't grow up on a farm. Were there many teenagers in Huddersfield in the late 1980s who dreamed of being a shepherd?**

No. There was an element of rebellion, I suppose. It's quite hard to rebel: you had the 80s, when you could do punk, and, in my time, it was being a goth. But when everybody's doing it, it doesn't really make that much of a statement. So I guess it was a way of ruffling a few feathers and upsetting everybody. Head off, go and live in a caravan in a farmyard somewhere and become a shepherd! So that's what I did.

**What's even weirder is that you have become famous as a shepherd. Would that have ever occurred to you?**

Absolutely never. Put it this way, if I was the life and soul of the party, and really enjoyed the company of lots of people, I wouldn't have chosen to be [a shepherd]. So it



absolutely is a turnaround like you would not believe.

But all the things that you said – “famous” and all the rest of it, which makes me cringe – is farm diversification. The sheep make me a living, on a number of different levels.

**What's behind the success of the show and your books?**

I can't say that there was ever a moment I thought: “Right, this is how we're going to get Ravenseat to make money.” It began with making cups of tea. What do people want who come to visit us? They're coming on foot, they're on the coast-to-coast footpath, there's 16,000 of them walking through the farm every year. They want a cup of tea and a conversation. So from that conversation comes the opportunity, when one of them happens to be scouting for a TV programme.

That's where it all began. And guess what I've been doing this

morning? I've been baking scones and I'm leaving my daughter, who's going back to university next week, making cups of tea. If they come to Ravenseat and there's a great big sign up saying, “Sorry, I'm in Marbella,” that's a problem, isn't it?

**Your children all seem very unfazed by the cameras. It's hardly the Yorkshire version of Keeping Up With the Kardashians, is it?**

They are so not bothered, but do you not think that we're very mindful of that? The other day I bought a pair of Dr Martens and Raven, my eldest, noted that when she was a child, hers were secondhand and came off eBay. So she thought that that was maybe a difference that has happened post-programme. But honestly, that is how it is: they are very unaffected.

**In the book, you note that for 20 years you were either pregnant or breastfeeding.**

I'm really proud of that fact. When

it comes to birth plans, there wasn't a plan because you can't make plans when you live where I do, as far away from the hospital. When it comes to breastfeeding, it wasn't because I was being some kind of Earth mother, it was because I was lazy. Any thought of trying to sterilise anything just filled me with total horror. And if I was going to be out and about going around the fields, it made far more sense to have baby with me and a constant supply of warm milk that basically was under my jumper.

**What do you do to unwind?**

Swimming and going on the horse. I don't head off for a spa day. The only kind of spa I know about is a Spar shop, so there you go.

**What about cultural things: TV, film or music?**

I've always listened to music, and the best thing is at Ravenseat you can turn that volume right up and nobody's going to complain. I love Goldfrapp, electronica, a bit of trance. God, I sound like I'm so stuck in the past now. I don't watch any TV at all. I just never think to switch the telly on.

**Even Clarkson's Farm?**

I haven't seen a single one of those. Not for any reason; it's just because I don't watch TV. But it must have been all right, because farmers liked it.

**Do you ever feel overwhelmed by what you have to fit into a day?**

Always. Every day, I look at an ideal world of how I'd quite like it to go and then I have a reality check and prioritise. There are certain things that have to happen, certain things that you'd quite like to happen, and certain things that you dream of happening, but never will, such as using the Hoover, tidying up, that kind of thing.

**You got an E in English GCSE, and now you write bestselling books. Is there a lesson there?**

Absolutely. Maybe if we go right back to the very beginning, it was a little two fingers up at stereotyping and telling people what they can't do and what they can't be. Whatever you do, there's always going to be somebody who says: “That's impossible. You can't do that. You shouldn't do that.” Whether that's, I don't know, wearing a pair of earrings while shepherding your sheep or committing the heinous crime of wearing mascara while trudging through the snow. Do it your way. As long as you're doing a good job, and you're true to yourself, it doesn't matter.

**Interview by Tim Lewis**

*Celebrating the Seasons With the Yorkshire Shepherdess* by Amanda Owen is published by Pan Macmillan (£20). To order a copy for £17.40 go to [guardianbookshop.com](http://guardianbookshop.com) or call 020-3176 3837

***'To unwind I swim and go on the horse. The only kind of spa I know is a Spar shop'***



# FACES OF THE YEAR

*From the dog rescuer of Kabul and Team GB's Olympians to the writer of the trans novel that became an international bestseller, over the following pages we talk to the people behind the culture hits and the big news stories of 2021*

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Billie Eilish.  
Portrait by Kelia  
Anne MacCluskey

*I've gotten a  
lot more proud  
of who I am'*

## Billie Eilish

The pop superstar on her amazing year – the Bond theme, that *Vogue* cover, her second album – and hosting *Saturday Night Live*...

It's a measure of what Billie Eilish's life has been like in 2021 that she woke up one morning last month, rolled over to check her phone and found out she'd got seven Grammy award nominations. She'd overslept the actual announcement. "I was up late, watching *Fleabag*. Again!"

We're speaking over Zoom from her home in Los Angeles. "This is my third time watching *Fleabag*. I've literally just paused it to do this interview. Andrew Scott is my favourite actor in the world! And Phoebe [Waller-Bridge] is so good, I can't stress it enough. At the Bond premiere, I was trying not to blow smoke up her ass the entire night."

Eilish would be a standout figure of 2021 alone for her Grammy-winning title music for *No Time to Die* alone, written, as always, with her big brother, Finneas. It premiered at the pre-Covid 2020 Brit awards and was finally unleashed in the cinemas a couple of months ago ("We saw the movie in December 2019... we've had to keep all the secrets for two years... that was hard!"). But the Bond theme is old news, given everything else that has happened.

Billie's second album, *Happier Than Ever*, released in July, was a huge, global hit, expanding her trademark glitchy-moody pop into new territories of torch song and bossa nova. The British *Vogue* cover interview that preceded it also exploded the internet, largely because of the Eilish-directed photoshoot – the green-and-black-haired, shorts-wearing punk everyone knew had suddenly turned into a blond, pink-corseted, Marilyn Monroe-esque bombshell.

Then there was her emotional return to live music at a run of

festival gigs from the summer ("to see how the fans reacted in real life to my new songs was amazing and surreal... thousands of kids singing at the top of their lungs") and a warts-and-all documentary, *Billie Eilish: The World's a Little Blurry*, documenting her early years, which came out in February. When Eilish saw it she "literally sobbed all the way through it". Why? "To see how young I was and how much was going on and what I dealt with and coped with. I was also being proud of myself and also pitying myself and also being kind of envious of that girl, the 16-year-old me who was just so fearless and carefree." She catches herself. "I had to snap out of it!"

Written in Covid lockdowns, *Happier Than Ever* is a difficult but beautifully dreamy second album, largely about growing up, as songs such as *Getting Older*, *My Future* and *Everybody Dies* attest. Given that her career began at 13, when Eilish uploaded her first single, *Ocean Eyes*, to SoundCloud (by February this year, that track had hit 700m streams on Spotify), it's fair to say she's not had the typical adolescence. "I was always very scared of getting older – I dreaded it," she says, crunching ice between her teeth as she twists her thoughts around. "And honestly, I have almost only found, besides a few hiccups, that I've been enjoying just having a little adulthood. Doing things for the first time, like getting gas and doing laundry and calling your doctor on your own." She laughs. "Normal shit! Not necessarily fun, but it's exciting, isn't it, just being a human."

The second album, however, made Eilish worried: "The bigger you get, the more people hate your guts." She felt this too when Finneas released his debut solo album, *Optimist*, in October. "I said, 'Don't forget what you felt when you first made this. You loved it. I think that we should all love our art the way that we loved it when we first made it, you know.'"

Eilish posted her Marilyn-styled UK *Vogue* cover on Instagram in May. It got a million likes in less than six minutes, her second record-breaking feat on the platform. "Proof that money can make you change your values and sell out!" railed a *Daily Mail* headline. "It was so much fun, that shoot," Eilish says today. "It was playing dress-up, you know? Because" – her voice hardens against the haters – "that's what a fucking photoshoot is. I'm just playing around! You know, I'm allowed to

wear anything I want at any time and so is everyone else. You're allowed to change. You're also allowed to not change. You're allowed to wear anything and say anything and do anything and be anything."

The shoot had a big effect on her: it made her feel more comfortable in her skin, she says. "I hated the way I looked before – I don't love it now, but I feel a little more confident in myself and I've gotten a lot more proud of who I am and more open to things. I think [the shoot] opened my mind up."

This year, she's also ramped up her involvement in environmental activism, playing live at the 24-hour Global Citizen event, calling for urgent action before Cop26 and executive-producing a "food justice" documentary, *They're Trying to Kill Us*. She doesn't mind lending her fame to causes – quite the opposite. "I mean, my God, what else is the point of it? We can do what we are capable of doing and that's really important. And again, I'm not invincible, but I try my best to fucking help the world, because, jeez, why not?"

The end of the year hasn't seen her slacking off. In recent weeks, she's launched a new perfume, Eilish, influenced by her synaesthesia and her interest in scent and memory ("I can't wait for people to smell like how I dream they smell!"). She's also due to host *Saturday Night Live* this week ("I don't know anything about it yet – but I'm very, very, very excited") just before the biggest event of all – her 20th birthday.

How's she planning to leave her teens? Crunch. "I don't know, really." She recounts her favourite parties as a child: her mum would dress up as a fairy, handing out treats, and little Billie would get puppies to play with, a "bounce house" and a piñata. For now, she's happy living at 300 miles per hour, looking forward to the release of the new Pixar film, *Turning Red*, for which she and Finneas have provided songs, and listening non-stop to her latest obsession, Gorillaz ("I've known them my entire life, but it's like they've taken over my body these last few weeks – I'm infatuated!").

What does she wish for next year? At first, she replies like the old teenager. "Gosh, I don't know. There are so many unknowns, you know?" Then comes the new Billie. "I'll just say I hope for joy and happiness and love and that's really what I want. I don't really care about anything else."

Jude Rogers

Continued overleaf ➤➤





*'I had to call  
three families with  
crying kids to  
comfort them'*

## Jürgen Krauss

The German software engineer Jürgen Krauss shocked fans of *The Great British Bake Off* when he was eliminated during the semi-finals despite having won three Star Baker accolades. Ofcom later received 115 complaints from angry viewers.

### Were you surprised that so many people complained?

Not when I saw how emotionally invested people had become. I had to make calls to three families with crying kids to comfort them. I have had many direct messages on social media from people who said they just couldn't stop crying.

### Not making the final must have been disappointing?

Being on *Bake Off* was a once-in-a-lifetime experience and I'm happy with the outcome.

I felt sad I had to leave, of course, but I was relieved that I didn't have to do the final bakes. It would have been daunting preparing in the few days we had. I have to say the other three did incredibly well and I admire them for it.

I am in a happy place though. I've got over not being in the final. It's just one episode I missed, just one. And I know a lot of exciting things are coming my way and people are watching what I'm

going to do next – and that's pretty amazing.

### What do you enjoy most about baking?

I view every bake a little bit like a chemistry or physics experiment. You have to be precise with the ingredients, you have to be precise with the method. And then you end up with something beautiful.

I was very little when I started baking, with my mother, at home. As soon as I could stand, I was in the middle of it [all], baking cheesecakes and Christmas biscuits with her. It was something we both enjoyed. My favourite thing to bake is bread. You make this thing out of ingredients and it comes alive. It has its own mind. Unlike a cake, you can't pour it into a tin and expect it to keep that shape. With bread, you need to work with it and against it. You can't rush it. It has its own ideas about what it wants to do.

### How did you prepare for the competition?

I spent a lot of time walking in the countryside with my wife, discussing the personal connection to each bake I was going to make. I started with the story I wanted to tell, not the cake. I don't know if that approach worked in the semi-finals. I also consciously took risks with my flavours. But I like to have a challenge. And then another challenge on top.

### Was the secrecy around the programme tough?

Filming for the series happens early in the year but, obviously, you just can't say a word to anyone for months. It all went into a blur, to the extent that I couldn't

### Jürgen Krauss on *The Great British Bake Off*.

Steve Inchmore / Channel 4

remember how many Star Bakers I got, whether I got a handshake or not... When I watched the series, it all came back. And it was like a rollercoaster all over again. I could feel the adrenaline.

### You all seemed to get on so well...

### How did you feel getting a shout out from Chigs in the final?

That was very sweet. He calls me his baking Yoda. It represents what all 12 of us felt for each other. We helped each other, we were there for each other.

### You won Star Baker three times during your time in the tent and repeatedly triumphed during the technical challenges. You seemed so calm and grounded...

If I am happy with my bakes, then it doesn't matter if I'm Star Baker or not. My star sign is Taurus and I think I have a typical Taurean character. A lot goes on inside, and when it erupts, it erupts really badly. Or to put it another way: I very rarely scream but if I do, you better be far, far away.

In *Bake Off*, it helped having Noel [Fielding] and Matt [Lucas] around. They really add a lightness to the tent. Although they are not as much there as you would think from watching the show, they reminded me that it's not that serious. There is a world outside the tent.

### Prue Leith loved your final bakes and said it was a pity she wasn't the one who gives out handshakes. (In the semi-final, Jürgen was the only baker not to get a Paul Hollywood handshake.) Who was your favourite judge?

I think Prue understood more what I was doing.

### Who did you want to win?

I would have put my money on Crystelle because she really flourished with her flowers and her flavours. I believe if that focaccia came out as she wished, she would have won it. But I'm very happy for Giuseppe. The precision and the classic look of his bakes are really outstanding.

### You're also a keen trombone player. Are you in a band?

Yes I'm in a community big band, the Sussex Jazz Orchestra. My son Benjamin joins me. We play music from the 1950s and 1960s that you don't often hear. I enjoy being able to improvise jazz. It's like speaking a different language.

I love Miles Davis but also early music composers like Johannes Ockeghem as well. In lockdown, our family got together with a neighbour and played 16th-century Venetian music in our garden.

**Donna Ferguson**







**'We were angry  
at being told we couldn't  
mourn the  
death of a woman'**

## Patsy Stevenson

**Being detained at the vigil for Sarah Everard brought the 28-year-old praise, death threats, and a fierce passion for activism**

When Patsy Stevenson was arrested on the night of 13 March, at the vigil on Clapham Common for Sarah Everard, it was hard to believe what was happening: at the precise moment in which public faith in the police force most needed restoring, after the murder of Everard at the hands of a serving police officer, Wayne Couzens, video footage showed a young woman in the dark being forced to the ground by officers and handcuffed. The manner of Stevenson's arrest was condemned by politicians across parties – with the home secretary, Priti Patel, setting up an inquiry. On social media, the commentary was toxically mixed: Stevenson received abuse and death threats at the same time as being praised for speaking up with dignity, courage and transparency.

Appearing now on Zoom, she looks pale, composed and serious beneath her eye-catching red hair. She is in a London flat with her dog, Lexy, who pops up on screen supportively beside her. Reports of her arrest focused on Stevenson's terror when the police pinned her down, but what was going through her mind? "I was thinking: 'Oh my God, I'm going to get kicked out of uni... I'll never get a job.'"

She is now repeating ("because of what happened") a foundation year at Royal Holloway, University of London, studying physics. She goes on: "I'd never been in trouble with the police before. But my main thought was: *this* is what they've all been talking about."

I suggest that before we talk about anything else, she needs to see off her Twitter critics. Why *did* she attend the gathering, despite the Covid situation and Everard's parents' advice to people to stay away? It was an intense time for her personally, she explains: "My uncle passed away a week before the vigil." She had looked after him, in Brighton, during his last days. She gestures towards his ashes on a shelf in her flat. He had been homeless and she loved him: "He

had nothing to give but would help anyone in any way he could."

Grief was the spur to "show support". Many felt similarly and the vigil was lent an air of authority by the attendance of the Duchess of Cambridge. "Women were angry at being told we couldn't mourn the death of a woman." The Covid rules were "sparse and broad", she recalls before making her most important point: "Protesting is a human right." For this reason, she is taking legal action against the Met. "When I'm able to tell it [her story is *sub judice*], people will be shocked. If they knew what really happened, Cressida Dick would be out in a heartbeat." She laments Dick's lack of accountability and Patel's failure to follow through: "Priti Patel says she's starting an inquiry but nothing has happened."

There has been a repellent postscript to Stevenson's ordeal. She has been "liked" on Tinder by more than 50 policemen. She shows me, on her phone, an image of a uniformed police officer with the accompanying text: "Yes, I do have cuffs and a baton and no, they are not pink and fluffy." She believes these advances on the dating site were "for intimidation purposes" and knows they are from bona fide officers.

Since her arrest, she has had mixed treatment from the police. She appealed to them after a "particularly extreme" death threat. But when she read out the threat to a female police officer, including the line, "You hijacked the vigil and that's why I am going to..." the officer said, "Well... *did* you hijack it?" She says "I didn't – but even if I had, that doesn't warrant a death threat."

Stevenson never planned to be arrested. She had never been an



activist. Nor is it her aim to damn the police. She was visited by a "very kind" male police officer who brought round extra security and a rape alarm. Her parents, who live in Southend where she grew up, "have supported me the whole time".

Does she wish the arrest had not happened? "There've been times I've wanted to say: 'I'm done.'" She has bad dreams. Her mental health has suffered. At times, it is hard not to feel like a victim. "But it's lit a fire within me. I've met so many amazing people and human rights activists. I'm starting a podcast with another woman arrested at the vigil. I have a platform and I hope, if I can use it for good so that more women are heard, that will suffice." **Kate Kellaway**

Continued overleaf ➤➤

Patsy Stevenson, photographed for the Observer in Egham, Surrey by Sophia Evans. Inset, right: being arrested at the vigil, 13 March. Rex/Shutterstock





**'Animals in a cargo hold never got in the way of people getting on a flight'**

**Pen Farthing**

**The former Royal Marine on his perilous evacuation of hundreds of dogs and cats during the fall of Kabul — and how he answers the sceptics**

From his home in Exeter, Paul "Pen" Farthing reruns the events of late summer through his mind. The former Royal Marine, who 15 years ago established the Nowzad charity in Kabul to care for animals suffering the fallout of war, still cannot believe that America "would just throw Afghanistan to the wolves". When the retreat began in August, he realised "things were going south very, very quickly. We'd got young female staff who had trained as vets, who feared they would be married off to Taliban fighters. Their faces were just horrible to see..."

At the time, the Nowzad animal refuge employed 24 Afghan staff. Since Farthing first adopted his

own street dog in 2006 while stationed in Helmand, Nowzad had reunited 1,600 soldiers back home with animals they cared for on active service. It also established a pioneering veterinarian practice and neutering programme. Farthing had been living at the compound since the beginning of the pandemic. Given the charity's symbolic and practical mission, with Kabul about to fall, it was clear that he had to get both his team and the animals out of harm's way.

"If I got the staff out, there would be no one there to look after the animals," he says. "The Taliban aren't fans of dogs. And a lot of these animals were owned by people who were being evacuated. After all the work we'd done, do I just sentence them to death?"

Nozad launched Operation Ark, a fundraising operation to charter a plane to transport its staff and their

**Pen Farthing at home in Exeter with three dogs he rescued from Kabul.**

*Portrait for the Observer by Antonio Olmos*

dogs and cats to the UK. "We could see the horrendous situation that was unfolding on the ground at the airport," Farthing says. "The terrible images of people falling off planes. So for us, this was potentially a good-news story."

He still cannot comprehend the chaos of the British withdrawal: the emails sent to passport holders to make their own way to the one-runway city airport rather than Bagram, which had inexplicably been abandoned two weeks earlier, having been defended for 20 years. "We knew that people were going to die. There was just this very narrow corridor airport road with very high concrete walls on either side."

The first time Farthing set off for the airport — with two buses of staff and their families, from babies up to 80-year-old grandparents, along with two trucks piled with crates of



## 'Nearly everyone I meet says: 'I wouldn't want your job''

### Chris Bryant

Chris Bryant has been Labour MP for Rhondda since 2001. He is chair of the committees on standards and privileges. He spoke out against the government's attempt to save Owen Paterson from parliamentary sanction, and has led the initiative to resolve the issue of MPs' second jobs.

**A decade ago you were on the Observer's end-of-year headline-makers list, along with Tom Watson and Louise Mensch, for your work on phone-hacking. They have both since resigned as MPs. Has the stress ever been such that you've thought about resigning yourself?**

Yes, I have, loads of times, not so much resigning in a huff as going to do something else. I remember

back in 2004, having lunch with James Purnell and Siôn Simon. I was the one who wanted to go and they were "no, no, you must stay". And they're no longer MPs. I notice that perseverance is [the *Cambridge Dictionary's*] word of the year.

**How do you think the Owen Paterson story and the subsequent sleaze allegations have left MPs in the public estimation?**

Well, polling always says that we're just above pigeons and just below rats. But if you ask what people think of their local MP, it tends to be rather higher. We've had two MPs murdered in the past five years and I think a lot of people are conscious of how sour politics can be. Nearly everyone I meet in a social situation says: "Oh my God, I wouldn't want

your job." I think there's a self-fulfilling prophecy in this, which is if we keep saying all MPs are rubbish, then eventually only rubbish people will apply to be MPs.

**Where do you think the line should be drawn on this issue of second jobs?**

The only issue that really matters is conflict of interest. And that was the problem [with Paterson]. He used his position as an MP to gain a benefit for the companies that were employing him. And that's where I rest because nearly every other thing people have come up with, whether you do it from hours or pay or whatever, is virtually unenforceable. I mean, I write books. I've never had a single constituent complain about me writing books, not least because they're all about parliament. And, of course, some MPs are ministers. Is that a second job? It's really about whether it's a conflict of interest.

**We hear a lot about MPs not "breaking the rules", but if an MP is spending more time and earning far more money in their nominal second job than in their first, isn't that ethically wrong?**

We've always had a set of principles in public life, they've been known since the 1990s as the Nolan principles, and one of them is selflessness. Of course, you have a right to a private life and some time off and work-life balance, but people expect you to throw yourself wholeheartedly into the business of being an MP. But what does that mean if you have childcare responsibilities or a parent with dementia? There are 650 ways of being an MP and the last thing I would want is identikit MPs.

**At the moment, allegations of sleaze are focused on Tory MPs. If it is a Tory problem, is that good for Labour or bad for politics?**

Anything that is bad for politics is bad for Labour. As a child, I thought if I was going to be a gay man I'd be lonely all my life and never be in a settled relationship. Politics has changed that. And, likewise, I'm fighting for [better care for those with] acquired brain injury, which affects 1.4 million people. You need the parliamentary process to achieve those kinds of change. If everybody says parliament is a waste of space, because it's full of people with their snouts in the trough, that's not going to encourage them to vote Labour. It's just going to make people reject democratic politics.

Interview by Andrew Anthony

cats and dogs – they were stopped four times at Taliban roadblocks on the five-mile journey. Each time, Farthing explained their mission to bemused fighters enjoying the power of their AK-47s. At the airport, they were told that the animals could go, but not the staff – not without visas. Farthing and the convoy returned to the Nowzad compound in the early hours and there was an emotional debate about what to do next. He recalls unanimity from his staff: "You have to at least get the animals out."

The following day, he returned to the airport with the trucks and US servicemen helped to load the animal crates into the hold of the chartered plane. Up to the last minute, he imagined the plane's 229 seats would be filled with some of the thousands of people desperately looking for safe passage. But then he found himself sitting alone, on his way back to London.

It was only when Farthing landed that he realised the size of the media storm Operation Ark had created. A threatening voicemail he'd sent to a Ministry of Defence official demanding visa assistance had surfaced in the papers. The Tory MP Tom Tugendhat was relaying a story about how an Afghan man had asked him why Britain was prioritising dogs over children. Farthing claims he could not recall making the call to the MoD – "we had Taliban next door, I was calling everyone I could". He still sees the briefing to the media about "pets over people" as a deliberate smokescreen for the scandalous ineptitude of Britain's exit, made while the foreign secretary was holidaying in Greece.

Farthing was able to start breathing more easily when he got news that his staff had escaped across the Afghan border to Pakistan in September. On the morning he spoke, the last of them were due to arrive at a hotel in Exeter; he has used some of the money raised to organise English lessons and help them get vocational training. "There's a big shortage of vets here," he says, "so work shouldn't be a problem." The dogs and cats, having passed through quarantine, are largely being reunited with their owners.

He can't see a prospect of returning to Kabul, but hopes Nowzad might have a life elsewhere in the world's conflict zones. In recent months, he has never stopped hearing that people should come first. How does he reply?

"I completely agree," he says. "But animals in a cargo hold never got in the way of people getting on a flight. We had an aircraft with 200 empty seats on it – but that wasn't my choice." **Tim Adams**



Chris Bryant, photographed in Westminster, London, for the Observer by Sophia Evans.



## THE OLYMPIANS



Adam Peaty, photographed for the Observer in Loughborough by Gary Calton. Below, inset: with Katya Jones on *Strictly Come Dancing*.

*'You have to be better than everyone else, there's no sugar-coating it'*

## Adam Peaty

**The 26-year-old swimmer and father-of-one swept all before him at the Tokyo Olympics... but his exit from *Strictly*, he admits, was humbling**

World champion swimmer Adam Peaty, the unbeaten world record holder of the 50m and 100m breaststroke, is friendly and engaged, but he makes no bones about being hypercompetitive. He once said that he felt like a "god" in the pool. He says now, "You have to be better than everyone else, there's no sugar-coating it."

A swimming phenomenon (think of him as a kind of national Aquaman), Peaty has had a stellar year, even by his standards: he won two golds and a silver in Team GB in the Tokyo Olympics; he also signed up for *Strictly Come Dancing*, where he was partnered with Katya Jones. After seven hip-swivelling weeks, he went out on a jive that placed him bottom of the *Strictly* leaderboard; his mother was so upset, she thought it was a fix. Was it humbling to learn a new discipline? Peaty gives a kind of groaning laugh: "It did humble me. I'm not used to getting last place, to be honest."

Humbling moments on the dancefloor aside, Peaty says constantly winning in the pool can become a problem. "I dream of losing, honestly. You can't match the hunger, adrenaline, fight-back, that losing gives you. It can make you even more successful. You cannot be afraid to lose."

For Peaty, 26, the Tokyo Olympics allowed Team GB to shine: "For all the hard times we've gone through over the past 18 months, we showed we can still perform at the highest level. Obviously, the Olympics is a very, very special event."

Leaping into Olympic pools, or dancing on *Strictly*, it's clear he has an intimidating, muscular, alpha body. Does he feel macho? He laughs: "I guess so. My job is to look like that. I'm a big guy. I have lots of muscle. That obviously helps me go faster in the pool as well."

Peaty comes from a working-class background in Uttoxeter, and his recent book, *The Gladiator Mindset*, lays out his conviction that anyone can fulfil their potential: "I'm literally just a normal person who trained really hard and worked my arse off every single day."

For all the giggles and spangles, the *Strictly* regime is gruelling. "It was almost like a boot camp," says Peaty. He considers Jones to be as much an athlete as he is: "It's unbelievably hard. Sometimes I was like, wow, my brain is absolutely fried." Then there was the media focus: on him, his family, his partner, Eirianedd Munro, with whom he has a one-year-old son, George. "I'm not used to being in the headlines on a Sunday morning. For a dance! Some of the articles ruined the experience a little bit for me. They obviously made Eiri feel bad, which made me feel bad."

For Peaty, *Strictly* was a chance to get away from the pool, mix things up, bolster his longevity as an athlete. Avoid burnout? "Exactly. Avoiding actual burnout and avoiding a scenario where you start to hate what you do." He isn't tunnel-visioned about sport. "I enjoy my lifestyle as much as my training. It's a very good balance to have... especially as I'm getting older."

Adam, I say, you're 26! He laughs drily: "I'm 26 and I feel like 40."

Munro is part-Nigerian, part-Welsh, which illuminated race issues for Peaty: "It can be a horrible world out there." He's also aware of sexism, especially as he has a female coach, former British swimmer Mel Marshall: "Has she got the recognition of a male coach who's achieved the same things?" This year, *Strictly* featured a same-sex male couple (John Whaite and Johannes Radebe), and Peaty is similarly scathing about anti-LGBTQ prejudice. "Homophobia? It's ridiculous that we're still having these conversations in the 21st century."

"No one's born with hate," he says passionately. "If you look at two little kids, they'll play together and show love." He thinks the answer could lie in education and upbringing: "The conversations we have with our children. That's why I like being a father, because I can be a voice on that." What else does he enjoy about fatherhood? "I honestly love the little things – going to the cafe, park, picking him up from nursery. I want to give him my wisdom, my world. I love being a dad, it's incredible." For all Peaty's achievements in 2021, he also learned a lesson: "*Strictly* showed me that competition doesn't always have to be serious – that I can just relax and enjoy it."

Barbara Ellen



*'My legs were jelly... I'd achieved everything I'd dreamed of'*

## Emily Campbell

**Her silver win with a lift of 161kg was the UK's first ever medal in women's weightlifting – a thrill all the sweeter by Team GB camaraderie**

Even by weightlifting standards, Emily Campbell's silver medal-winning lift at the Tokyo Olympics was a striking piece of Olympian theatre. With her hair in two Team GB-themed blue and red buns, she completed the lift, dropped the 161kg weight, then fell to her knees, letting out a tearful scream.

"I don't know where that came from," says Campbell, 27, chatting to me over the phone. "When I fell to the floor it was genuinely because my legs were like jelly... It was massive emotion really: relief, pure excitement, joy, it was just a lot to think I'd managed to achieve everything I'd always dreamed of."

Campbell made sporting history, winning the first ever Olympic medal for British female weightlifting, and Britain's first weightlifting medal





*Galal Yafai  
photographed for  
the Observer at  
the GB Boxing,  
Institute of  
Sport, Sheffield,  
by Gary Calton.*



## *'I couldn't let my brothers get all the limelight'*

### Galal Yafai

**The British flyweight, the third champion boxer in his family, bounced back from defeat in Rio to a gold medal in Tokyo**

The seed for Galal Yafai's Tokyo gold was planted five years earlier. At the Rio Olympics in 2016, the British flyweight boxer lost in the second round. The defeat hit him on the flight home: while Team GB's medal winners, the likes of Nicola Adams and Mo Farah, were treated to first-class and business seats, the other athletes were "brushed to the back of the plane".

"I was devastated," he recalls. "Devastated losing and then when I got on the plane, no one wants to take photos of you, no one wants to speak to you. I remember thinking: 'This is absolutely horrible. If I go to another Olympics, I need to be sitting at the front.'"

The 28-year-old Yafai arrived in Tokyo far from fancied, but over five contests in the Kokugikan Arena, he was precise, stylish and explosively powerful. In the gold-medal match, after he dropped his opponent, Carlo Paalam of the Philippines, to the canvas in the first round, the result was never in doubt. "On my day, I knew I could beat anyone in the world," he says. "And I peaked at the right time."

Yafai's gold was one of six medals for Team GB's boxing team, making it Britain's most successful Games in that sport for more than 100 years. "I'm seeing my friends live out their dreams right in front of me," Yafai says. "And I'm living out my dreams in front of them and yeah, it's just surreal and really motivating."

For most of his sporting life, Yafai, born and raised by his Yemeni parents in the West Midlands, has been in the shadow of his highly decorated older brothers, Kal

and Gamal: Kal was a longtime super-flyweight world champion; Gamal has won European and Commonwealth titles. While this was happening, their younger brother Galal was working the night shift at the Land Rover factory in Solihull for three years in his early 20s.

"I remember thinking: 'God, I hate this job!'" laughs Yafai. "No disrespect to Land Rover, they're a brilliant company, but I just thought: 'I want to be a superstar in boxing. I'm stuck in this dead-end job and my brothers are getting the limelight on the telly and they're in all the newspapers and I'm nowhere to be seen.'"

Yafai could have turned professional after Rio, but he decided he had unfinished business at the Olympics. When Tokyo 2020 was delayed because of Covid, he was close to pulling out. "I was gutted, I wasn't sure I could do another year," he says. "I thought: I'm praying to God this pays off. Because if it doesn't, I'm going to look like a real nitwit."

Tokyo repaid his patience. Yafai is planning to turn professional now, and he hopes to be fighting for a world title within two or three years. But nothing he does in the ring can surpass the gold he won this summer. "As an Olympic champion I can go anywhere in the world and automatically get their respect," he says. "Being a world champion might be better financially but being Olympic champion is something I can live with for ever."

There have been other perks from his success. At the GQ Men of the Year awards, he met Ed Sheeran and Idris Elba. Liam Gallagher has tweeted him: "Yes eye Yafai." Mainly, though, Yafai seems pleased that he has finally got bragging rights in his family. "I'm at the top of the tree now with the brothers," he says. "I won't tell them that though!"

**Tim Lewis**

*Continued overleaf*  
➔➔

whether in sport (she has a sports science degree) or the arts; she enjoyed singing, dancing, and acting. "I sing in the gym now, that's enough," she laughs.

As a woman in the over-87kg weightlifting category, Campbell is an outspoken advocate for body positivity: "When I won the European Championships, the video was posted and a couple of people commented: 'Did the fat one win?'" She sighs wryly. "I don't look like the typical athlete: lean, with abs. My body type is for my sport. I need to be the strongest I can be." One of her ambitions is to design a range of stylish plus-size gym wear: "There's that opinion that you can't be feminine if you're big and strong. I beg to differ. I'm very feminine, and I'm 6ft and 125 kilos."

Campbell takes pride in her Jamaican-English heritage and, in Tokyo, she wore boots adorned with black consciousness-raising motifs designed by a friend: "It was my way of showing the world that I stand with everybody together. It's something we need to keep talking about." As well as showcasing weightlifting on television programmes such as *Blue Peter*, she uses her platform to do community work, including visiting schools, to inspire all children, but particularly those of colour: "Just being a great athlete is not enough – I need to give back," she says simply.

One of Campbell's inspirations is the tennis champion Serena Williams: her attitude, her athleticism. "Serena's phenomenal. People say she's one of the best female athletes; she's one of the best athletes on the planet, *period*." Campbell also found her Team GB teammates inspiring, and vividly remembers British BMX riders Beth Shriever and Kye Whyte returning to the Olympics Village food hall with their medals, gold and silver respectively. "Everybody gave them a standing ovation... every time somebody won a medal, it gave everybody energy."

What about those sacrifices Campbell mentioned earlier – do they include relationships, a social life, any kind of life? Right now, she's focusing on forthcoming weightlifting events, the World Championship, the European Championships, where she'll defend her title, the Commonwealth Games and, eventually, qualifying for the Paris 2024 Olympics. She confirms that it's all-consuming, that she has to carefully consider everything from nights out to diet to how often she sees friends and family: "You have to sacrifice a lot," she says, but she's not complaining: "I can do all the fun things – stay up to whatever time, eat and do whatever I want – when I retire, that's the way I look at it." **BE**

*Emily Campbell,  
photographed  
for the Observer  
in Alfreton,  
Derbyshire by  
Gary Calton.*

since 1984. In her remarkable year, she also won gold at the European Championships in Moscow. As we talk, Campbell, sniffling, nursing a cold, is animated and open, talking about the struggle to get to the Covid-threatened, once-postponed Olympics, and the "amazing" atmosphere of the Olympic Village: "You're around so many athletes from so many different sports, countries, cultures, it was so nice to be part of something so special." Were her distinctive red and blue hair buns about Team GB spirit? "Definitely, we're one team, and every single person had every other person's back."

While things are more stable now, Campbell endured the usual athlete's struggle for funding, including working as a receptionist at the physio clinic that now treats and sponsors her. Growing up in Nottinghamshire (her younger sister, Kelsie, is also an athlete, swimming on a US college scholarship in Florida), Campbell's parents supported all her pursuits,



RIGHT  
Royal Opera  
House principal  
dancer  
Marianela Núñez  
photographed by  
Sophia Evans for  
the Observer.





**'What lockdown taught me, one more time, is that dance is my true passion'**

**Mariela Núñez**

**The Royal Ballet's phenomenal principal dancer was the fixed star at the heart of an extraordinary year for the company**

It's been an oddly fractured year for dance. Repeated lockdowns stifled talent, thwarted new ideas. Online and outdoor offerings provided some release but when theatres reopened in May, dancers emerged as if from hibernation, full of life, anxious to get on with their notoriously short careers.

None more so than Mariela Núñez. The Royal Ballet has excelled as a company this year, but she is the fixed star gleaming at its heart, never disappointing, always moving towards her aim of perfection. Her smile irradiates the stage, but it is the purity of her classical technique, the sense that you are watching someone at the absolute peak of their abilities.

She returned to performance in June in Jerome Robbins's *Dances at a Gathering*, a piece for 10 dancers to Chopin's piano music, which is both wistful and joyous, a subtle celebration of friendship and love. As the girl in pink, she was by turns playful and melancholy, carefully poised so as not to reveal too much but suggesting hidden depth. "It was just so lovely to be back and to feel the atmosphere with the other dancers," she says. "We'd all been stuck in our little bubbles, working on our own, and it was very emotional to be back."

Being part of a company is important to Núñez. She is a principal but not a prima donna. Last month, she danced the title role in *Giselle* but also, at other performances, the secondary part of the threatening, ghostly Myrtha. "I danced Myrtha a lot in the beginning of my career and then as soon as I started to dance the title role, I stopped. Yet Myrtha is so important for the story of the ballet; she establishes that mystical world

in the second act and she has to hold the stage for so long. I just thought how brilliant it would be now when I have more understanding to give it another try. So I asked Kevin [O'Hare, the director of the Royal Ballet] if I could do it. It was a dream. But ooh, it's demanding physically."

She grins, letting out her breath with a sigh. "Sometimes I catch myself thinking, oh my god, how can I love this so much, especially with roles like the classics, because they're scary. The challenge is huge. But it gives me so much. Coming back has been phenomenal. I keep trying to taste every little bit of it. What lockdown taught me, one more time, is just how much I love what I do. It is my true love and passion."

All Núñez's performances are notable for their refinement, the sense they give that she is pushing deeper on a long journey into classical ballet. She is determined to mine every nuance from roles that were created in the 19th and 20th centuries so that 21st-century audiences understand and appreciate them. "I am such a bun-head," she says with a giggle, making fun of her obsession with ballet history. "Before my performances in *Giselle*, I re-watched the Anton Dolin documentary [A Portrait of Giselle] about the ballet, with dancers such as Alicia Markova, Yvette Chauviré, Carla Fracci, all these legends, and I am just constantly ticking all these things in my head.

"There is so much to learn. I am definitely getting more curious about these classical works, these styles, but also about me, how I approach these famous roles. Every rehearsal is seriously a journey. I still ask how can I push that, so that each performance is a work in progress. I still have a huge chance to achieve, to get better."

Born in Argentina, Núñez turned up at the Royal Ballet in 1997, as a prodigy who had been dancing leading roles at Teatro Colón in Buenos Aires since the age of 14. UK employment law meant she spent a year in the Royal Ballet school, joining the company at the age of 16 and then working her way to principal in 2002. Now 39, she is still in her pomp, her physical abilities showing no sign of waning.

"I really do feel I am in my prime," she says, with another laugh. "But I feel actually I have been in my prime for a long time. The fact that I can sustain it is the biggest gift to me. It's not only to do with maturity and

understanding about the art form, but also my body feels great. I can perform three days in a row and still feel really good."

For someone who loves dancing, lockdown proved a particular challenge. For her first, long enforced absence from the stage in 2020, she went to Argentina to be near her parents – "I got the last plane out" – and her boyfriend, Alejandro Parente, a former principal at Teatro Colón. She ended up staying for five months. "Lockdown there was super-tight. At least here in the UK people could go for a walk in the park; we were only allowed to go round the block."

Like every other dancer, she kept herself going by doing class in a confined space, finding refuge and solace in that daily routine of exercise. "I thought I was going to go crazy. But I was actually surprised about how grown up I was about it. I thought there were going to be more tears," she says, smiling at herself. "I think it was because I could see that all over the world, we were all in the same place, giving each other strength. It was hard, but we did it."

The return to England and to dancing, displaying radiant virtuosity in pas de deux from *Don Quixote* and *Le Corsaire*, when restrictions briefly lifted at the end of last year, was pure joy. "I could see how well everyone was dancing. I felt so proud. I think that just gave me a push to know that it was going to be OK, we just had to be patient."

This year, her performances have been unforgettable. Not just in *Dances at a Gathering*, but also as a glorious Aurora awoken from sleep in the third act of *The Sleeping Beauty*. "The word I think of is content," she says. "She has to be happy but not in a toothy way. It feels very grand." The description might as well apply to Núñez herself. She contains happiness in her dancing, but it goes much deeper than teeth and smiles.

Since she wants to continue performing for as long as she can, she recognises the lockdown may actually have had a beneficial side-effect, because it gave her chance to rest, to ease those odd aches and pains that a dancing body always suffers. "My physio said it is going to give me another 10 years," she says, laughing again. She is inspired by dancers such as Sylvie Guillem and Leanne Benjamin, prodigies like her who extended their careers well into their 40s. "It wasn't just that they kept dancing, it was that every time you saw them, they were great. You could feel their energy. If I get to be like them, it will be amazing."

**Sarah Crompton**

**BELOW**  
Núñez dancing with Federico Bonelli in *Dances at a Gathering* by Jerome Robbins at London's Royal Opera House, June 2021. © Foteini Christofilopoulou



Continued overleaf ➤➤



Jamie Raskin  
earlier this year in  
Washington DC.  
Below: rioters at the  
Capitol, 6 January.  
Erin Schaff/NYT/  
eyevine; Reuters



*'I'll never forget the terrible sound of them trying to barrel into the chamber'*

### Jamie Raskin

**The congressman was in the Capitol the day it was stormed by Trump supporters, and led the impeachment prosecution**

He spent 5 January at a graveside service for his son, Tommy, who had taken his own life after years shadowed by depression. He spent 6 January under siege at the US Capitol as a mob of Donald Trump supporters staged a deadly insurrection. Nearly a year on, Jamie

Raskin wonders whether he could have prevented either tragedy.

"Just as I have blamed myself for missing cues that I might have picked up with Tommy, I blame myself for cues I missed relating to the violence as well," says Raskin, measuring each word. "I spent many, many sleepless nights in self-blame and self-prosecution over everything that had happened with Tommy and with the insurrection."

Raskin, a Democratic congressman from Maryland, took office in January 2017. Four years later, and a day after burying his 25-year-old son, he was at the US Capitol under coronavirus restrictions to help certify Joe Biden's victory in the presidential election. He witnessed the citadel of American democracy come under attack from a frenzied mob convinced by

Trump's "big lie" about vote rigging.

"I heard this terrible sound that I'll never forget of people trying to barrel into the House chamber," the 58-year-old recalls in a phone interview from his home in Takoma Park, Maryland. "I don't know exactly what kind of objects they were carrying, but they kept slamming up against the central door to the House of Representatives and so people began to move over there to try to reinforce it."

"But then Capitol police officers came running in with guns drawn, telling all of us to get back, and they went and guarded that door. There were people screaming and it was very chaotic. You could hear people yelling, 'We want Trump!' and 'Hang Mike Pence!'" – a reference to the vice-president who ignored Trump's pleas to overturn the election.

Members of Congress were evacuated through the speaker's lobby, tunnels and stairwells. "We would see members of the mob running by in different directions. It was like a zombie movie. An insurrection is a pretty intimate thing. These people were all over the place. It's remarkable more people did not die."

Finally, they reached the safety of a committee room in a House office building. But Raskin's daughter Tabitha, 23, and son-in-law, Hank, who had accompanied him to the Capitol that day, were trapped in the office of Steny Hoyer, the House majority leader. They barricaded themselves in with furniture and hid under Hoyer's desk.

"I was obviously very concerned," says Raskin. "I was an emotional





wreck anyway but I felt now intensely responsible for having put them in harm's way. It had never occurred to me that the Capitol of the United States would not be secure."

Eventually the building was cleared by security forces and the family was reunited. "I hugged them and kissed them and I told Tabitha how sorry I was and I said it would not be like this the next time she came to the Capitol. And she said, 'I don't want to come back to the Capitol again'. That's when the immensity of these events just hit me. They had fundamentally changed everything by unleashing this violence to support their political coup."

That night Congress returned to the building to complete the electoral college counts and confirm Biden as the next president. In a stunned nation, there were demands for Trump to face a reckoning over his role in inciting the riot. Nancy Pelosi, the speaker of the House, asked Raskin to become lead prosecutor.

He says: "For me, the trial was a kind of salvation because I was so deeply in shock and trauma about Tommy and what had just taken place in the Capitol. It was a time of great confusion."

"If you remember back to 9/11 and what that was like, everyone walking around buffeted and dumbfounded, there was that feeling. But by becoming the lead impeachment manager, I quickly had to develop a focus on what needed to be done."

Previously a constitutional law professor, Raskin made a compelling case and was not afraid to display his anger, grief and vulnerability. A majority of senators voted to convict Trump but fell 10 votes short of the two-thirds majority required by the constitution. The ex-president was acquitted. But Raskin was not done.

He is now a member of the House of Representatives select committee investigating the events of that day. It has been gathering documents and phone records and subpoenaing witnesses in an effort to produce the definitive account of an event Raskin says was "as close to fascism as any of us wants to come in our lifetime".

The congressman, who has written a book, *Unthinkable: Trauma, Truth, and the Trials of American Democracy*, to try to make sense of the 50 days that upended his life, says: "I would like to say that 6 January was the end of something but it feels more to me like the beginning of something."

"Ultimately, that's up to us. We are definitely in a struggle over the future of democracy. Joe Biden is the right president to try to lead us out of this period of emotional devastation but at this point Donald Trump's 'big lie' lives and his control over the Republican party is absolute. So we are still very much in the fight of our lives." **David Smith**

**RIGHT**  
**Torrey Peters,**  
**photographed in**  
**Brooklyn, NY.**  
*Portrait by*  
*Desiree Rios/the*  
*Guardian*



**'My book is a test case. It asks, how are we going to go forward?'**

**Torrey Peters**

Torrey Peters's *Detransition, Baby* is the story of Reece, a sharp and self-destructive trans woman in New York, who finds herself suddenly back in touch with a former lover, Ames. Ames was previously Amy, also a trans woman, but has now detransitioned. Ames's new girlfriend, Katrina, reveals she is pregnant with his child. The three of them form an unconventional family and try to decide whether to raise the child together.

*Detransition, Baby* was an international bestseller and is being adapted for Amazon Prime by the team behind *Grey's Anatomy*. The novel was longlisted for the 2021 Women's prize for fiction, the first time the award has recognised the work of a trans woman. Peters lives in New York with her wife.

***Detransition, Baby* has been described as the first great trans novel. How do you feel about that?**  
I see myself as coming out of a

trans tradition. There's a number of trans writers before me who wrote great novels. What I did was combine the things that trans people have always been doing well in their novels with a big domestic family drama. This allowed me a kind of crossover audience – it was just a bridge between those audiences. And the cis audience got to see itself through a trans lens. And that's always been exciting for cis people.

**Is Reece a version of yourself?**

Both Reece and Ames are heightened versions of myself. Reece is me leaning into my cattiest, haughtiest and in some ways most bitter self; Ames is like what if I interrogated how much we really believe all these things we say about being a woman, the rules that circulate in the trans community?

Often, I think of novels as a test case and this book is a test case; it's a generational test case that asks, how are we going to go forward? How are we going to move past a kind of YA stage of writing about this stuff where it's like "Are my parents going to accept me?" and "Will I get a boyfriend?" How do we deal with the adult realities: should we have kids, how do you find meaning, how do you approach the next 30, 40, 50 years?

**What can you do in a novel that you couldn't do in a blog post or article?**

There are political dangers with saying: "I don't know what identity is, I don't know that this way is the right way" in an op-ed or a tweet. In a novel, that's different. Trust builds between the writer and the reader. They trust me to take them to a certain place in the book. I will trust that the reader is not reading my book simply to extract moments of political point-scoring.

**What was it like when the book took off?**

People who I had never imagined reading it were suddenly reading my book. People from high school who I wasn't friends with sent me messages saying: "I read about your most intimate desires" and I was like, "OK, Mary Grace, I remember you liked horses". It was that to an exponential amount. Initially deep exposure, then surprise, then amusement.

**In the wake of the Women's prize longlisting, a group called the Wild Women Writing Club wrote a letter of complaint to the organisers, signed by a number of long-dead authors including George Eliot and Aphra Behn. How were you affected by that?**

It's scary when something like that happens. To some extent, I could see the humour. It took me about two weeks to finally get my feet under me. I was so moved by the other writers who came out to defend me. Do you remember in *Lord of the Rings* when Aragorn and Gandalf charge together and the orcs just scatter either side of them? Well, I had Lauren Groff, Garth Greenwell and Carmen Maria Machado riding out into the trolls and they just scattered them. They didn't say anything to me about it, it wasn't coordinated, they just went and did it. I'm welling up right now talking about it.

**What other great books have you read this year?**

*Darryl* by Jackie Ess, another trans writer I often speak about. It's the story of a cuckold. It's hilarious and moving. Ayad Akhtar's *Homeland Elegies* pointed the way to new ways to speak about identity, new modes of honesty about identity and class. I am going to lose my fanbase and say that Jonathan Franzen's *Crossroads* is very good. One of my favourite writers is Elena Ferrante and knowing that Franzen was challenged by Ferrante and sees *Crossroads* as his *My Brilliant Friend*, this great writer rising to the challenge, it's really exciting.

**Alex Preston**

*Detransition, Baby* is out in paperback on 6 January

**Continued overleaf** ➤➤





'People think  
horror is just  
exploding heads'

## Prano Bailey-Bond

The director's debut film, *Censor*, has won awards and attracted new fans to the genre. The key to good horror, she says, is character

This time last year, writer-director Prano Bailey-Bond was finishing work on her feature *Censor* and looking forward to 2021. Her unnerving film about horror – rather than a horror film per se – had been invited to the Sundance film festival. But then Covid restrictions stopped her attending. “Normally,” she says, “you’d get to go to the premiere. I slept through mine because it was on in the middle of the night on the other side of the world.”

Since then, however, she has

been able to bask in the film's glory. Released in the UK in August, *Censor* has earned her serious plaudits, including the Screen FrightFest genre rising star award and inclusion in *Variety* magazine's list of directors to watch. When we spoke last week, Bailey-Bond was a few days away from attending tonight's Bifas (British independent film awards), where *Censor* has nominations in nine categories including debut director and debut screenwriter.

At a time when horror cinema is very much in the limelight, *Censor* comes across as a vividly imaginative inquiry into the genre that Bailey-Bond loves – both lurid and lucid. Set in the 1980s, during the widespread panic over “video nasties”, it stars an extraordinary Niamh Algar as Enid, who works for a thinly disguised version of the UK classification board, the BBFC. Employed to trim horror content in the name of the public good, she

finds herself responding drastically to her own deep-rooted trauma. “I wanted to explore a character who was having a conversation with their shadow self,” says Bailey-Bond, “and that – in relation to the moral panic around VHS horror – was what was happening to society in this period.”

How did the BBFC respond to *Censor* when they saw it? “I went out for lunch with them – they said it was the most meta experience they’d ever had, examining a film about examining a film. They felt it was truthful to them, which was lovely for me to hear.”

*Censor* received a 15 certificate; wouldn't Bailey-Bond have preferred an 18, as a badge of honour? “We have clips from real video nasties in the title sequence, but they said the context meant that it didn't warrant an 18. They said ‘the film doesn't dwell in gore’. So if I want an 18 in future,” she laughs, “I have to dwell in gore.”

Prano Bailey-Bond photographed for the Observer at her home in south London by Antonio Olmos.

The film also made its way on to the front cover of the BFI's film magazine, *Sight & Sound*, the centrepiece of a discussion of the video nasty era – to the delight of genre connoisseurs. “People were saying, ‘I never thought I'd see the day – *Sight & Sound* celebrating this period that was seen as a trashy, terrible time for film.’” *Censor* has also connected with non-initiates. “People have somehow found their way to it thinking they don't like horror – then realise it's a character study and maybe start to see that horror can be something different. People think that horror is just exploding heads and decapitations – of which we have a few in the film.”

When I ask why horror is undergoing a boom, Bailey-Bond eschews the sociological explanation and says that it's simply the industry responding to the success of certain risk-taking titles: *The Babadook*, *Get Out*, *Raw*. As for her own tastes, “For me it's all about character and story, like it is with any film. Or it could be just pure thrill.” This year, she found that thrill in Rob Savage's computer screen chiller *Dashcam* – “an absolutely wild rollercoaster ride – but then you have a film like [Rose Glass's] *Saint Maud*, which is a slower burn but you're absolutely drawn in by the character. At one point, all the hairs on my arms stood on end.”

Bailey-Bond was born in 1982. Her parents had worked in drama and art before becoming Hindu sannyasin (hence her name, from *prem prano*, meaning lover of life) and moving to rural Wales. “It was an amazing place to grow up – when I was little, we had no running water, no electricity. You get to spend a lot of time with your own imagination, and that was really good for me.”

She is currently busy writing new scripts, discussing TV projects and working with *Censor* co-writer Anthony Fletcher on a second feature – an adaptation of *Things We Lost in the Fire*, a story by Mariana Enriquez about a group of women's extreme response to domestic violence. Bailey-Bond's future is bright – one suspects, bright red. Long may she dwell in gore.

Jonathan Romney

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## 'Filming The White Lotus in lockdown felt like a TV summer camp'

**Murray Bartlett**

Sydney-born actor Murray Bartlett, 50, worked in Australian TV and film before being a guest star in *Sex and the City* in 2002. Subsequent TV credits include Dom Basaluzzo in HBO's gay comedy-drama *Looking* and Michael "Mouse" Tolliver in the Netflix revival of Armistead Maupin's *Tales of the City*. This year, he starred as luxury Hawaii spa resort manager Armond in HBO's hit satire *The White Lotus*, shown in the UK on Sky Atlantic.

### How did you land your role in *The White Lotus*?

I did a self-tape audition in lockdown, then spoke to [writer/director] Mike White on the phone. Before I knew it, I was on the plane to Hawaii and landing in paradise, which was bizarre and thrilling. There'd been times early in the pandemic when I thought: "Should I get another skill? Maybe acting won't be a thing any more." So *The White Lotus* came as an extraordinary surprise. I felt guilty talking to my actor friends about it because it was such a dreamy job.

### How was the experience of filming it in lockdown?

We had the entire resort, living and working there, and couldn't leave for the whole two-and-a-half-month shoot. It was weird and wonderful to be in a five-star resort for that long. It felt like a TV summer camp. We worked hard, but at the end of the day we'd go down to the beach and swim at sunset. You could put your head underwater and hear the whales. We were pinching ourselves.

### How did you go about creating the character of Armond?

The scripts were mind-blowingly well written and I instantly felt like I'd come across Armond-like characters in my life. Me and Mike agreed that for all his showmanship and largeness, we wanted him to feel like a real person, not a caricature. That way, we could unleash him later, when he's drugged up and flying. I just want to kiss Mike all over his face. A role like that is a gift. There were moments of terror, but mostly it was pure joy.

Some people compared Armond to Basil Fawlty. Did that similarity occur to you?

Not until I started hearing it when

the show aired. I took it as a huge compliment, because I grew up watching *Fawlty Towers* and John Cleese is such a genius.

Your cast mate Lukas Gage, who plays Dillon the waiter, went viral after a director criticised his apartment during a Zoom audition... What was it like filming that?

That blew up while we shooting and we all watched it [laughs]. It's great that Lukas had the last laugh. He's an awesome guy.

You and he had one particularly, ahem, exuberant sex scene together. What was it like filming that?

There's always an awkwardness to those scenes, especially if your face is in someone's butt in front of 60 strangers, but by that stage we were well into the shoot and having so much fun. Lukas and I came up with that ourselves, not only to reflect the dynamic between our characters but also to be suitably shocking for the guy who walks in on us. When we told Mike what we'd come up with, he was like, "Oh my God, can we do that?", with a shit-eating grin on his face.

How did you pull off that suitcase scene?

I wouldn't want to give away the mystery of such a magical TV moment [laughs]. What I can tell you is that it wasn't me. I mean, it's my pretty impressive thigh control helping me squat over the suitcase, but the rest

*Murray Bartlett photographed in New York by Mike McGregor for the Observer. Styling by Amit Gajwani, grooming by Benjamin Thigpen*



happened in post-production. We filmed it in several different ways and the final version didn't look quite how I'd imagined. I was a little horrified when I first saw it. Watching yourself explicitly taking a shit on TV is fairly confrontational. But I soon got over it, because it's such an epic moment. Mike's not afraid to go to those places. There's not much difference between what Armond's doing in that scene and the way certain other characters treat people like shit. It's kind of brilliant in that way.

Did you enjoy all the memes that did the rounds?

Those memes where the suitcase represented people's 2021 plans and I was Covid, crapping on them, were very funny. A lot of people dressed up as *White Lotus* characters for Halloween, too. One guy here in Cape Cod [where Bartlett lives] dressed as the Pineapple Suite. He had a pineapple lampshade on his head, pineapple curtains hanging from his shoulders and a suitcase strapped to his front. He'd unzip it and there was a big shit in there. So creative [laughs].

When gay drama *Looking* was cancelled after two seasons, fans campaigned for it to continue. That must have been a huge compliment?

We all believed in that show so much, so it was very gratifying that people wanted more. Many of the positive responses also came from places in the world where people can't live freely as queer people. It helped them feel less alone. It's great to feel your work has a purpose. We would've been happy to do *Looking* for years. I have the "Dom's Chicken" neon sign [his character's street-food stall] in my backyard and those guys are still my best friends.

What kept you sane in lockdown?

Long walks with the dog and cooking. There's amazing seafood here, so I cooked a lot of fresh tuna and swordfish. I stole a lot from Ottolenghi's spices, because he's a genius with flavour. In fact, as I'm talking to you, my laptop is sitting on a stack of Ottolenghi books.

Are you hopeful for *The White Lotus* in awards season?

It would be the icing on the cake. Or perhaps the rose harissa on the swordfish. **Michael Hogan**

*The White Lotus is available for streaming on Sky and Now TV*

Continued overleaf ➤➤



**'On social media, the important thing is to show your tribe that you have the right morals'**

**Kathleen Stock**

**The philosophy professor resigned from Sussex University after a year of protests over her views on gender and transgender rights**

When Kathleen Stock opens the door she is friendly, but a little on edge. She has just had extra security installed at home, she explains, a reminder that a year in the eye of a toxic public storm has its price. She leads the way down stairs lined with cheerful children's photographs (having come out as lesbian relatively late in life, 49-year-old Stock has two sons by a previous marriage; her wife, Laura, is expecting a baby in February) to make tea. Once settled on the sofa, she attempts to make sense of a rollercoaster of a year that began with an OBE for services to education and ended with her resignation as professor of philosophy from the Brighton-based University of Sussex, amid angry protests over her stance on gender and transgender rights. Along the way, she published *Material Girls*, her book explaining why she believes biological sex matters and cannot be changed, and had what she calls "a bit of a mini-breakdown".

"I'm excited in a weird way, excited about my future," she says.

There is relief, too, at escaping what she felt was an "aggressive, intimidating environment" at her workplace of 18 years. Interestingly, while some blamed the Sussex standoff on a generation of students unable to tolerate views they dislike, Stock tells a different story. "Most of the students I encounter are completely open-minded and even if they disagree with me, which I'm sure a lot of them do, they wouldn't hold it against me as a personal character flaw." The problem, she says, was her peers.

Stock first became active in academic debates over what constitutes a woman, and what that implies for access to single-sex or lesbian spaces, four years ago. But the backlash really began with a 2018 interview she gave to the local paper in LGBT-friendly Brighton, arguing that while most trans women wouldn't dream of harming anyone, they shouldn't have unrestricted access to places where females undress or sleep because "many trans women are still males with male genitalia", words some find instantly offensive. Under the LGBTQ+ charity Stonewall's preferred definition of the term, denying a trans person's stated identity is transphobic. Stock, however, insists she is no such thing; she supports trans people's right to legal recognition of their identities and protection from discrimination, violence and harassment, she says, but doesn't

think that requires accepting people can literally change sex. "I don't think womanhood is a category that gets changed even by surgery, let alone inner feelings – I think it's to do with biology and sexual maturity – but that doesn't mean I've got any ambitions to remove the laws that give people the right to an acquired gender in certain contexts."

Several Sussex colleagues publicly denounced her on social media, although strangely, she says, not to her face. "No peer ever said to me, 'Look, I really object to what you're saying and I'd like to discuss it with you.' They immediately went to Defcon 1: 'She's a bigot... arguing for single-sex spaces is like the Jim Crow laws [that historically enforced racial segregation in the American south].'" She remains fascinated by the performative aspects of social media debate. "The important thing is to show your tribe that you have the right morals and you could show that by saying, 'I'm not with her.'"

Stock got used, she says, to being snubbed in corridors at Sussex. But the only time she becomes visibly distressed is describing a research talk she was due to give her department in April. Some graduate students organised a rival trans solidarity event, with a guest speaker critical of Stock, and 40 of her colleagues chose that event over her talk. She went off sick, unable to function. "It just got me. I can't really even say why, but the things that get me are when it's your tribe..." Yet she says she never really considered retreating. Instead, in May, she became a trustee of the controversial LGB Alliance charity, formed in protest at the consequences of Stonewall's decision to campaign for trans as well as gay rights. Where does that defiance come from? "I was bullied a lot as a child, so I think I've got a high tolerance for it," shrugs Stock, who grew up in Scotland as a "gawky, self-hating" teenager, the daughter of two English academics.

Despite all the negative attention, Stock is adamant she doesn't consider herself "silenced"; indeed, she refuses to be. But that isn't, for her, the point. "The point is why should anyone have to go through this to be able to say the relatively moderate things I'm saying? So there are hundreds of other people who are silenced because they cannot face this. That's the problem."

Although she is booked for a few weeks' work at a new pro-free speech university in Austin, Texas, Stock doesn't expect to return to academia, but she's planning another book, either on feminism or social media.

She consoles herself that her life now has more "meaning and purpose" than it did. "I did find teaching valuable, but honestly I did not find writing about imagination and fiction particularly valuable. I enjoyed it – I'm not saying it was nothing – but a lot of my friends do work that I think is obviously interesting and valuable in a way that I never felt mine was." In leaving a job, Stock has perhaps found a mission. **Gaby Hinsliff**

*Kathleen Stock photographed at home in Sussex by Antonio Olmos for the Observer.*





‘Twenty years of  
my life, all my  
work... destroyed in  
front of my eyes’

Samir Mansour



and readers of all ages, who spent happy hours browsing and drinking tea or coffee with cardamom. No one was ever turned away for curling up and reading as long as they wanted, and Mansour's small publishing house, set up to "preserve Palestinian culture for future generations", gave a platform to 50 local authors.

"It was very shocking to realise I was a target," he says. "I've worked with books my whole life, starting with my father when I was 12. I don't have any political affiliations. In Gaza we have grown up under war, but I still never expected this."

In the days after the strike, the help that poured in from both the local and international community touched Mansour deeply. Dozens of volunteers helped him retrieve some of the 100,000 books buried under the rubble, even if most were unsalvageable; an online campaign raised more than \$243,000 (£183,000) to help replace the lost stock and rebuild, and promises of book donations have flooded in from all over the world.

The blockade on Gaza means building materials are often in short supply and subject to high inflation. But Mansour is determined not only to bring the shop back to life, but to improve and expand the space, and to establish a new Gaza Cultural Centre library next door.

After seven months of painstaking work, reconstruction is now 90% finished, and Mansour hopes to reopen by the end of the year.

"I didn't even know they were doing a fundraiser at first. I was honoured. I am very grateful to everyone who has donated and helped us rebuild," Mansour says. "I decided to start running again at full capacity as soon as possible, to keep my staff employed. The new shop will be three times bigger."

Life in Gaza remains hard, and gets harder every day. The Israeli and Egyptian blockade has created what aid agencies dub the "world's largest prison", with sky-high unemployment, water that isn't safe to drink or wash with, and rolling power cuts. The healthcare system had already collapsed before the emergence of Covid-19, and to date just a quarter of the population has received at least one vaccination dose.

But Mansour dreams of the day the siege will lift, and he can export his books by Gazan authors to new readers around the world.

"Despite the embargo, we manage and survive," he tells me. "Imagine if we had room to breathe and travel and not just in books."

Bethan McKernan

The Palestinian bookseller's shop was destroyed in the most recent conflict in Gaza — and has been crowdfunded back into existence, three times bigger

Bookseller Samir Mansour did not get much sleep the night in May this year that changed his life: he had stayed awake watching the news for updates as Israeli bombs fell on Gaza City.

Around 6am, the Al Jazeera anchor said that the busy downtown street home to Mansour's business was under attack. His instinct was to rush to the area in an effort to save his collection. Instead, he arrived just

in time to see two missiles smash through the glass storefront as the building collapsed.

"I knew it would be difficult but I had to try and save some of the books, some belongings," he says. "Twenty years of my life, everything I worked for... I saw it destroyed right in front of my eyes."

The loss of the Samir Mansour Bookshop was by no means the greatest tragedy in the latest confrontation between Israel and Hamas, the Islamist group that rules the Gaza Strip's two million residents. More than 250 Palestinians and 13 people in Israel were killed in the 11-day-war this year, the third

round of fighting since 2007, when the militants wrested control of the coastal enclave.

The destruction of this cultural institution, however — beloved as a place to get lost in a book and escape the hardships of life under Israeli blockade — ripped a hole through Gaza's literary community. Together with the targeting of nearby Iqraa library, as well as two other smaller bookshops, the bombings dealt a significant blow to the cultural lifelines that keep besieged Gaza connected to the outside world.

Mansour's main branch had served as a bustling library-meeting spot for students

Samir Mansour in front of the remains of his bookshop, destroyed by Israeli air strikes on Gaza City, May 2021. AFP/Getty Images

Continued overleaf ➤➤



*'There was such a buzz around the Euros. I loved every minute'*

## Micah Richards

Micah Richards.  
Portrait by  
Nick Eagle/BBC

Birmingham-born, Leeds-raised Micah Richards, 33, signed for Manchester City aged 14, made his first-team debut at 17 and captained the side at 19. He won the Premier League, the FA Cup, the League Cup and was the youngest defender ever called up to the England squad, going on to earn 13 caps. He also played for Aston Villa and Fiorentina. After early retirement aged 31 due to knee injuries, he became a football pundit. He covered this summer's Euros for the BBC, where his warm exuberance in the studio and on social media made him a favourite.

### Did the Euros make 2021 a vintage year?

Definitely. It was my first international as a pundit. You get sent this big booklet to swot up on all the teams. I thought: "Right, I've been with the BBC a while, I'm on *Match of the Day*, I'm one of the big boys now." But for my first few matches, I got teams such as Russia and Slovakia. I don't watch Russian football. I don't know these players. There's a Swiss striker called Breel Embolo and I must've said his name wrong every single time! But I don't go on TV thinking I know it all. I represent the fans on screen. You can't laugh and joke all the time, but football is supposed to be fun. I loved every minute.

### Did it recapture the spirit of Euro 96?

Exactly that. There was such a buzz around and it always helps when England do well. By the time we got to the knockout stages, everyone was like: "Hang on, it actually could be coming home." It was great how it united the country. To lose on penalties was devastating, but look how far they'd come.

### How tense were you during the penalty shootout?

I couldn't even watch. On my way into Wembley, a fan asked for my prediction. I said: "1-1 and it'll go to penalties." He said: "Who'll win?" I just looked at him and raised my eyebrows. Because I know Roberto Mancini so well [Italy's boss managed Richards at Man City], I knew he'd shut up shop after they equalised. And when it comes to penalties, I just fancied Italy. It was so cruel. In my playing career I never dared to take a penalty. I did once in a pre-season friendly and that was nerve-racking enough. Imagine taking one in a Euros final.

### Did you score it?

Mate, I think it's still coming down from space.

### What was your favourite match of the tournament?

England v Germany by far. Best atmosphere of any international game I've ever been to. I've never heard so Wembley so loud.

### What do you think of the England manager, Gareth Southgate?

Brilliant. He understands exactly what we need. Society today is very divided and OK, Gareth might not be a master tactician like Mancini yet, but he's fostered such a sense of cohesion and togetherness.

### Which players most impressed you?

Jordan Pickford gets a lot of stick, but he was superb. Kyle Walker was outstanding in a couple of different positions. Declan Rice and Calvin Phillips in midfield were absolute engines. And up front, Raheem Sterling stepped up in the big moments. They were the spine of the team. And honourable mention goes to Luke Shaw for scoring in a Euros final, just a few years after badly breaking his leg.



### What did you make of fans' behaviour on the day of the final?

I had to get to Wembley three hours before kick-off and trying to get into the stadium was a nightmare. I had to fight my way through about 30,000 people. I actually caught Covid that day. When I saw the footage later, I was like: "This is supposed to be a celebration. Why are you spoiling it?" Women and kids were getting pushed to the ground. Some of the scenes were disgusting.

### How about the fallout with the racism that followed England's exit?

I don't know if it's because I'm black, but I could see it coming. When the guys missed those penalties, I was scared to look at Twitter. The team are from different backgrounds, they gave absolutely everything and got us to the final, but when they missed one penalty, they were no longer English? It was so disheartening. I just felt low. We're not talking about a few, we're talking thousands of abusive messages. That was tough to take. But it will make them stronger and when they do win something, it'll be even sweeter.

### What's the answer to racism in sport?

Education – not just in sport but throughout society. Accept what you said is wrong, apologise, learn and move forward. It takes 30 seconds to Google why certain terms are offensive. Some of these people are intelligent, they just use it selectively. Honest, difficult conversations are the key.

**You busted out a bit of Nice & Slow by Usher in the BBC studio at half-time during Sweden v Slovakia. Why?**

Joleon Lescott [former City teammate] texted me saying: "Why the hell are you on the Euros singing Usher?" I replied: "It just felt the right time to do it." I'm still waiting for gig offers to flood in. I love to bring positive energy to the party.

### Who are the best – and worst-dressed pundits?

Gary Neville's the worst by far. He looks awful in everything. Jamie Redknapp is best dressed by a country mile. Ian Wright's got a bit of style too.

### You have a hilarious relationship with Roy Keane. How did that develop?

People are often scared of Roy because he's an absolute legend and takes no prisoners. So I decided just to disagree with whatever he said. I prodded him, poked him and didn't back down. He liked the way I held my own. Ever since then, it's been brilliant. We're lucky to have him at a time when Man U aren't doing so well, because he's so passionate about the club. He's one of the nicest people I've met in broadcasting.

### So he's a pussycat underneath?

I'm not being quoted calling him a pussycat. But he's a diamond, he really is.

### What are your hopes for the 2022 World Cup?

With a decent draw and a little luck, who knows? We've got a good chance. I can say that with my heart now, rather than just in hope.

**Interview by Michael Hogan**

*Micah Richards is a pundit for BBC Sport, Sky Sports and CBS*

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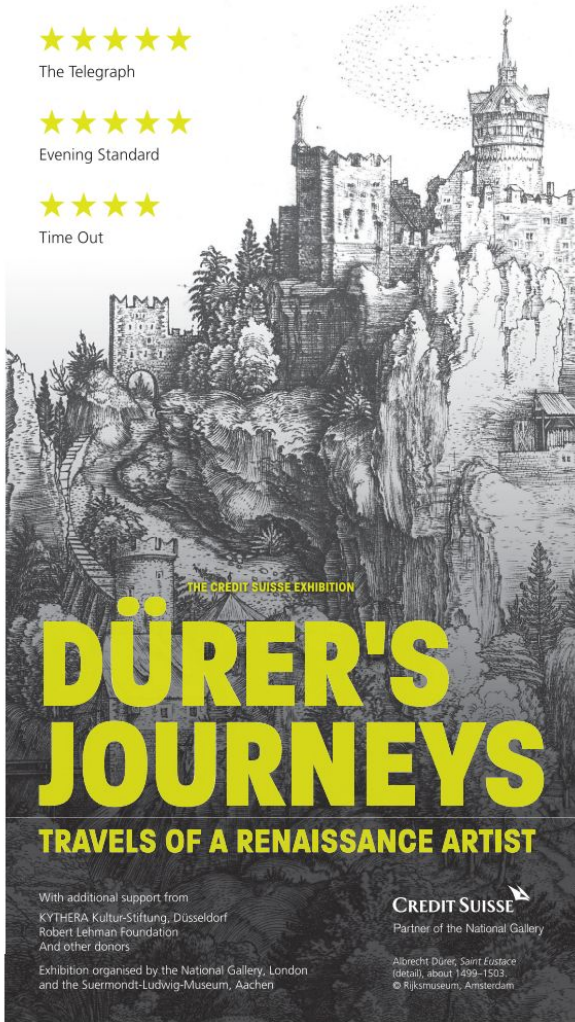
The Telegraph

★★★★★

Evening Standard

★★★★★

Time Out





*Ideas, analysis, gadgets and beyond*

## Making stuff from thin air

***From pollutant to product: according to a new clutch of startups, vodka, plastics and protein are just some of the things that can be manufactured from CO<sub>2</sub>, writes Zoë Corbyn***

**I**n a warehouse laboratory in Berkeley, California, Nicholas Flanders stands in front of a shiny metal box about the size of a washing machine. Inside is a stack of metal plates that resemble a club sandwich – only the filling is a black polymer membrane coated with proprietary metal catalyst. “We call the membrane the black leaf,” he says.

Flanders is the co-founder and CEO of Twelve, a startup founded in 2015, which received a \$57m funding boost in July. It aims to take air – or, to be more precise, the carbon dioxide (CO<sub>2</sub>) in it – and transform it into something useful, as plants also do, eliminating damaging emissions in the process. Taking the unwanted gas wreaking havoc on our climate and using only water and renewable electricity, Twelve’s metal box houses a new kind of electrolyser that transforms the CO<sub>2</sub> into synthetic gas (syngas), a mix of carbon monoxide and hydrogen that can be made into a range of familiar products usually made from fossil fuels. Oxygen is the only by-product. This August,

the pilot-scale metal box made the syngas that went into what Flanders claims is the world’s first carbon neutral, fossil-free jet fuel. “This is a new way of moving carbon through our economy without pulling it out of the ground,” he says.

Twelve is one of many companies beginning to make stuff out of CO<sub>2</sub>, captured either from industrial emissions or directly from the air. High-end goods such as vodka, diamonds and activewear, materials such as concrete, plastic, foam and carbon fibre, and even food, are all being created using CO<sub>2</sub>. In addition to jet fuel, which is a partnership with the US air force, Twelve has been using its syngas to explore making parts of car interiors with Mercedes-Benz, laundry detergent ingredients with Tide and sunglasses lenses with Pangaea. Online marketplaces such as Expedition Air and SkyBaron are even springing up to sell consumer goods made with CO<sub>2</sub> emissions.

“We are at the very early end of a new carbon tech industry,” says Pat

*Continued overleaf* ➞



»» Continued from page 25

Sapinsley, of the Urban Future Lab at New York University, who oversees a new accelerator programme to help fledgling startups get a foothold. While the industry is still only emerging – most activity is only at bench or pilot scale – it is estimated by the Lab there are now about 350 startups hoping to deliver so-called carbon-to-value. Venture capital investment has sharply risen. This year, over \$550m had flowed in by the end of September according to research and consulting firm Cleantech Group – more than in the previous five years put together.

The sector could have the potential to reduce the world's CO<sub>2</sub> emissions by more than 10%, according to analysis by the University of Michigan's Global CO<sub>2</sub> Initiative, which aims to help the sector emerge (fuels and building materials are considered to hold the biggest CO<sub>2</sub> mitigation – and market – potential). That contribution, advocates argue, makes carbon utilisation part of the suite of technologies we are going to need to reach the net zero commitments governments and corporations have been making and which, it is becoming clear, can't be met by renewable electricity alone. "I don't see a path to net zero without these kinds of technologies," says Richard Youngman, CEO of Cleantech Group.

Premium running shoe brand On realised that if it was going to reach its net zero targets it would need to rethink its materials. Its vision is now that half of its shoe bottom foam will be made not from petrochemicals

“Two kilograms of CO<sub>2</sub> makes a kilogram of protein powder. Once treated, it can be eaten like a tasty slab of steak or tofu

but captured carbon. Last month, it announced plans to team up with US-based startup LanzaTech – an early pioneer of the sector, which uses a patented fermentation process to make ethanol out of waste carbon monoxide collected from factories which would otherwise be burnt to emit CO<sub>2</sub> – and chemical manufacturer Borealis, which makes the foam by polymerising ethylene (to which ethanol can be converted). On is hoping to unveil its first pair of shoes made wholly from captured carbon some time next year (it has separate arrangements to make the shoe uppers). That first pair will cost about \$1m to make, says Caspar Coppetti, On's co-founder and executive co-chairman; when it scales, he doesn't expect the shoes to cost much more than a regular pair.

It's not that CO<sub>2</sub> isn't already used industrially (think carbonated beverages). But those uses either

put the gas unchanged back into the atmosphere or, in the case of enhanced oil recovery, where injected CO<sub>2</sub> pushes out oil and then remains underground, still perpetuates the extraction of new fossil fuels. What's different here is that waste CO<sub>2</sub> is chemically transformed to make new products. Some, such as building materials, eliminate emissions by locking the carbon away permanently; others, such as jet fuel, prevent new emissions by recycling already emitted carbon.

Often grouped with utilisation is CO<sub>2</sub> sequestration, which promises to store large amounts of captured CO<sub>2</sub> underground, but the two are quite different, as advocates point out. "It's almost a sin to throw away a valuable resource," says Prof Volker Sick of the University of Michigan, who directs the Global CO<sub>2</sub> Initiative. "The beauty of carbon is you can make so many different things."

New York-based startup Air Company, launched in 2017, is selling CO<sub>2</sub>-made vodka and perfume, and produced hand sanitiser during the pandemic. Like Twelve, it starts with CO<sub>2</sub>, water and renewable energy but combines them in its reactor to make alcohols such as ethanol. A litre of vodka removes a pound of CO<sub>2</sub>, and it may soon even use CO<sub>2</sub> captured from the heating systems of Manhattan office buildings (in a collaboration with capture startup CarbonQuest).

But, like Twelve, Air Company has jet fuel in its sights – which can also be produced from ethanol. It is a crowded field – others pressing ahead with CO<sub>2</sub>-made jet fuel include LanzaJet, a spinoff from ethanol maker LanzaTech, and SynHelion, which uses solar energy to transform CO<sub>2</sub> to syngas.

Typically, it is small amounts – think litres per hour – of jet fuel being made at this stage, says Ian

Hayton, a materials and chemicals analyst at Cleantech Group. But countries are beginning to introduce quotas for sustainable aviation fuels, which could move things forwards. And the advantage of making it from CO<sub>2</sub>, rather than biomass or waste vegetable oils, is that it uses far less land.

Canadian company CarbonCure, founded in 2012, is one of the pioneers on the building materials side. Backed by investors such as Breakthrough Energy Ventures, Bill Gates's investment firm, its technology involves injecting CO<sub>2</sub> into concrete as it is being mixed. The injected CO<sub>2</sub> reacts with the wet concrete and rapidly becomes permanently stored as a mineral, the same one as in limestone. Between 5% and 30% of the concrete is derived from CO<sub>2</sub>, says co-founder and CEO Robert Niven. CarbonCure's business model is to license its technology to concrete manufacturers. CarbonCure retrofits their systems, transforming them into carbon tech companies (the CO<sub>2</sub> is supplied by waste emission sources in their region). It gives them a green sales advantage, but what the concrete producers really like is the economic benefit, says Niven; most are able to reduce their cement content by about 5% – and the addition of the CO<sub>2</sub> also strengthens the final material.

It is hard to imagine that food in the form of protein could be mass produced from CO<sub>2</sub>, but that is exactly what another subset of carbon tech companies are working on. Some, such as Solar Foods in Finland and Air Protein in California, intend their products for human consumption, while others, such as UK- and Netherlands-based Deep Branch, are focusing on animal feed ingredients. With inputs typically of CO<sub>2</sub>, water and renewable electricity along with ammonia and nutrients, their proteins are produced in bioreactors from naturally occurring microbes. The microbes grow and multiply and are then dried out to produce a protein powder with all the essential amino acids. "It is somewhere between dried meat, dried soy and dried carrot," says Pasi Vainikka, Solar Foods co-founder and CEO, of its product Solein. That may not sound very appetising but, says Vainikka, the taste comes in the final product and Solein is versatile. It could replace pea and soy protein isolate in processed foods or even



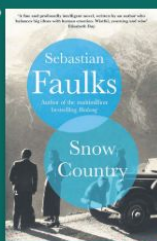
ABOVE FROM LEFT: Deep Branch's animal feed made from recycled CO<sub>2</sub>; SkyBaron's watch featuring a carbon-infused concrete face; Air Company vodka; Aether's diamonds from captured CO<sub>2</sub>; Pangaia sunglasses with Twelve's lenses partially made from CO<sub>2</sub>. Deep Branch Bio; SkyBaron; Air Company; Aetherdiamonds.com; Twelve

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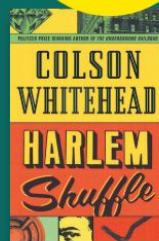
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be used as a feed for the cultivated meat industry. Treated with heat and pressure, it can be eaten like a tasty slab of steak or tofu. Two kilograms of CO<sub>2</sub> makes a kilogram of the product and it has been submitted to food regulators in Europe and the UK for approval.

**Y**et the field also faces many challenges. First, if the technology is really going to serve the climate, it has to be scaled up quickly and offer price-competitive products. "There's no point unless we can deliver on scale," says Allison Dring, CEO of German startup Made of Air, which is focusing on plastics replacements. Many of the companies have plans for their first commercial facilities – Twelve, for example, which has designed its equipment to be modular so it can easily be added to to increase capacity, hopes to have its first shipping container-sized plant by next year and predicts significant volume by 2023. But scaling up is capital intensive and takes time.

Massive government intervention and support are required for rapid growth, say advocates – be that by setting a carbon price, through procurement policies in government contracts that require CO<sub>2</sub>-based alternatives, or by infrastructure investment. "This needs to be exponential growth... and we need policies to support it," says Peter Styring, an expert in carbon capture and utilisation at the University of Sheffield, who directs its Centre for Carbon Dioxide Utilisation. And while recent US efforts are welcomed – the US infrastructure bill, for example, includes over \$8bn for direct air capture and CO<sub>2</sub> transportation and storage – "there is space for governments to be braver," says Cleantech's Youngman.

Just how controversial carbon utilisation will be remains an open question. Not everyone is gung-ho. Innovation has a role to play in curbing climate change, says Mike Childs, head of policy at Friends of the Earth, but such "wonder technologies" are "unproven" to work at the massive scale envisaged and are therefore a "huge gamble" with both people's lives and the planet. "We know that driving down emissions at source is the best and cheapest way to limit global heating," he says, adding that the technology also risks providing political and business leaders with justification to keep burning fossil fuels.

The transition away from fossil fuels is a must, say the advocates of CO<sub>2</sub> utilisation. But if we want modern life to go on as normal without sacrifices, we'll need to find new ways of continuing to produce the goods fossil fuels have given us. This industry, they argue, will not only help mitigate climate change but provide the carbon-based products we will always need. "There's a lot of 'climate don'ts'," says Flanders. "[But] you can actually continue to use products that you like, just made in a better way."

The networker

## John Naughton



### Does the departure of Twitter's CEO signal a platform identity crisis?

**S**o Jack Dorsey has stepped down as the CEO of Twitter. This means that the company has had four CEOs in its 15 years of existence, with Dorsey occupying the role twice, but in all that time it's had only one business model, which may largely explain his departure.

There are interesting parallels between Dorsey's relationship with the company he co-founded and Steve Jobs's with Apple – both were ousted at one stage by their board colleagues and were then brought back to rescue said colleagues from their incompetence.

And the parallels don't stop there. During their sojourns in the wilderness, both men founded successful new companies, in Dorsey's case the payments firm Square, in Jobs's case the computer firm NeXT Inc, after which he went on to transform the Lucasfilm graphics company into Pixar. For both men, these were profitable periods of exile: Square is now valued at \$100bn; Jobs sold Pixar to Disney for \$7.4bn and got a seat on the Disney board. Which only goes to show that sometimes being fired is the best thing that can happen to a visionary.

The idea that became Twitter came from Dorsey's brainwave in 2006 that if one could broadcast one's SMS messages then that would be quite a thing. It was an instant hit, not least because most people already knew about text messaging and so the new service hit the ground running. In short order it morphed into a global wire service for ordinary people and, in the 2016 US presidential election, into a megaphone for a particularly adept and unscrupulous user of the medium.

So why is the guy who created this astonishing service stepping down? The proximate reason is that he's being hassled by a couple of wealthy "activist" investors who can't understand a) how Dorsey could be both CEO of Twitter and of Square (good question, IMHO); and b) why a service that has become such a central part of the networked public sphere isn't attracting more users or making more money. The number of monthly active users (MAU) on Twitter has been pretty stagnant for a while, and although its annual revenues (\$3.72bn in 2020) might seem substantial to those who live in the real world, in the reality distortion field of Silicon



Twitter CEO Jack Dorsey will pass the reins to the company's chief technology officer Parag Agrawal. Alamy

### What I'm reading

John Naughton's recommendations

#### Keep it civilised

Is Society Coming Apart? is an instructive *Guardian* Long Read by the Harvard historian Jill Lepore (below).

#### Future uncertain

Learning From Machine Learning is a terrific, wise essay by David Weinberger on Aeon.

#### Does not compute

How AI Is Reinventing What Computers Are is an insightful piece in *MIT Tech Review* by Will Douglas Heaven. The usual caveat – for "AI" read "machine learning" – applies, but otherwise it's spot on.

Valley they are viewed as small change. As one way of placating these impatient activists, Dorsey gave each of them a seat on the company's board in return for substantial injections of capital.

But it's clear that what they are pushing for is a change in Twitter's business model. Like the other social network companies, Twitter makes its money from advertising, but because it doesn't have any direct user-to-advertiser link, most of the advertising is brand, rather than product, related. Which means that much of the advertising that crops up in one's Twitter feed is basically virtue-signalling by corporate brands.

It's not clear how this can be changed without radically changing the nature of Twitter, thereby losing its uniqueness. The veteran tech analyst Ben Thompson had an interesting way of putting this in his newsletter the other day by comparing Twitter with Instagram. Both follow a broadcast model but their respective default media are different: for Twitter it's text, for Instagram it's photographs.

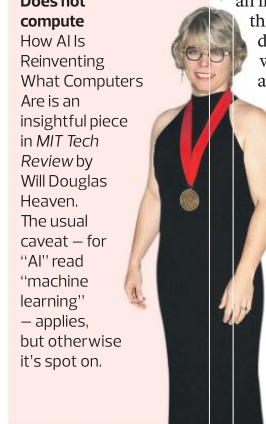
The implications of this are vast, argues Thompson. "Sure, you may follow your friends on both, but on Twitter you will also follow news-breakers, analysts, insightful anons, joke tellers and shit posters. The goal is to mainline information and Twitter's speed and information density are unparalleled by anything in the world. On Instagram,

though, you might follow brands and influencers and your chief interaction with your friends are stories about their Turkey Day exploits. It's about aspiration, not information, and the former makes a lot more sense for effective advertising."

Putting it another way, the mental states of users are different on the two platforms. Instagram is a way of combating boredom, endlessly scrolling in the hope of finding something interesting. A user in that frame of mind is more likely to be tempted by the prospect of an impulsive purchase.

Twitter users, however, are not bored. Instead, they're combative, annoyed, outraged or looking for a fight or a joke. Often, my Twitter feed brings to mind a story I once heard from a Scottish comedian about Sauchiehall Street on Friday nights in the old days: he described a scene in which one drunk has grabbed another by the lapels, banging his head against the wall and shouting: "For the 20th time, Jimmy, there are 31 islands in the Greek archipelago."

As Dorsey headed for the exit the other day, he dropped a delightfully wicked thought. "There's a lot of talk about the importance of a company being 'founder-led'. Ultimately, I believe that's severely limiting and a single point of failure." The funny thing is that while that may or may not apply to Twitter, that idea of "a single point of failure" very definitely *does* apply to another social network. And Mark Zuckerberg isn't going anywhere, not even if the wretches on his board of directors thought it was time for him to spend more time with his money.





Kitty  
EmpireLittle Simz  
O2 Academy Glasgow

Showcasing one of the year's best albums, the star of mic and screen is on impassioned form in a set that roams from rapid-fire grime to lush funk and soul – albeit without the 40-piece orchestra

In a black tracksuit and retro shades, her dreadlocks swept back in a white bandana, rapper Little Simz looks every inch the classic north London bar-spitter – the sort of MC whose skills were honed in youthful battles, but who, at 27, knows that her true opposition is not some MC in the next postcode. Simz's opening salvo tonight, *Introvert*, takes laser-guided aim against endemic inequality and stacked odds, at mothers endlessly burying sons. Powerful and revelatory, it's work on a par with that of east London's Kano. An entire career could go by in this righteous vein.

But over the course of the next hour and three-quarters, Simz's compact MC persona unfolds like a concertina, blown open by the epic sweep of strings and the earthy funk of bass. Halfway through her generous, versatile set, the performer born Simbiatu Ajikawo changes into roomier attire, arranging her hair into architectural forms not entirely unlike the cover of her most recent album, the groundbreaking *Sometimes I Might Be Introvert* – easily one of the best albums of the year.

In putting her hair up, Simz is actually letting her hair down, rapping about her Nigerian heritage, her troubled relationships and her ambivalence to fame. Four albums and several mixtapes and EPs into an independent and, until recently, self-managed recording career, Simz is star of mic and screen – that's her in the recent Drake-fuelled reboot of *Top Boy*. But she is an artist with a distaste for handshakes and small talk. *Sometimes I Might Be Introvert* is about many things – Black pride, female pride – but it is most often about how Simz came to understand and redeploy her introversion.

## Pop artist of the week

# An introvert on full beam



'Basking in the cresting waves of cheers': Little Simz at the O2 Academy Glasgow. Photograph by Katherine Anne Rose/the Observer

Tonight, there are Simz tracks that go hard – minimal, grandstanding grime cuts and staccato, trap-influenced flexes. Between her last album, 2019's *Grey Area*, and last September's album, she released a 2020 lockdown EP called *Drop 6* whose rhythmic cut Might Bang, Might Not found her fronting furiously. "I am the force that we speak of/ What's a wave to a tsunami?/ True, my drip enormous/ Your tap running out, talk about awkward," she sneers tonight.

Her rubbery track *Speed*, from *SIMBI*, rivals Stormzy's *Vossi Bop* for bouncy menace; Simz tops it off with an eardrum-searing, one-note keyboard solo. Earlier this year, she rebooted an old track, *Venom*, for the *Venom: Let There Be Carnage* film soundtrack and it promptly went viral on TikTok. It's one of

the highlights of the set, a fusillade of vengeful, rapid-fire syllables directed at those who "don't like pussy in power".

But Simz's more dilatory songs come paired with 70s soul fusions, with violin filigree and daubs of jazz, thanks to an eloquent five-strong band all dressed in grey hoodies. Every so often they will join her in some little coordinated dance steps. Despite *Sometimes I Might Be Introvert*'s title, Simz is a full-beam entertainer, whipping up the demonstrative Glasgow crowd, basking in the cresting waves of cheers. As the album makes clear, her introversion lies in hating "surface" behaviour, and protecting her energy with ample alone-time.

Like the Ivor Novello award-winning *Grey Area*, *SIMBI* was produced by Simz's childhood



Over the course of the evening, Simz's compact MC persona unfolds like a concertina

friend, the notoriously camera-shy Dean "Inflo" Cover, whose white-hot CV includes a Mercury-winning album by Michael Kiwanuka, his own superlative outfit Sault and, most recently, parts of Adele's *30*. Powered by a 40-piece orchestra recorded at Abbey Road and soulful hooks that sound like samples but are compositions in their own right, *SIMBI* also features the voice of *The Crown* actor Emma Corrin. Her cut-glass diction (in playback tonight) encourages or goads Simz by turns, framing a nuanced concept album about the power in knowing yourself: "SIMBI" is short for Simbiatu.

Tonight, all these strings, horns and backing vocals are reproduced electronically. It's slightly regrettable, but someone surely will find a budget for that full-fat show



Hot  
tracksCharlotte Adigéry & Bolis Pupul  
Haha

Built around a sample of the Belgian electronic musician Adigéry laughing, this track is nothing less than infectious.

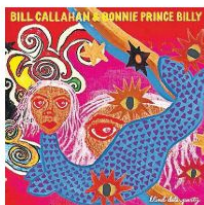
Cate Le Bon  
Moderation

"Moderation / I can't have it / I don't want it", sings Le Bon on this tantalising preview of forthcoming album *Pompeii*.

Witch Fever  
Reincarnate

These Mancunian doom-grungers summon a savage fury against patriarchy on their gloriously loud debut EP.

## Albums

Bill Callahan and Bonnie Prince Billy  
*Blind Date Party*  
(Drag City)

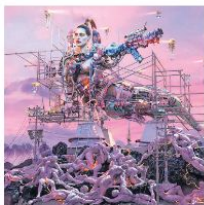
During lockdown, these two titans of left-field US songcraft collaborated remotely with a vast roll call of other musicians, recording cover versions by fellow masters (Leonard Cohen, Yusuf Islam) as well as their labelmates. A smattering of reworked originals includes electrifying takes on Callahan's *Our Anniversary* and Oldham's *Arise, Therefore*; the talents involved range from Cretan lute player George Xylouris to Australian guitarist Mick Turner (Dirty Three). The majority of these 19 tracks are loose online; *Blind Date Party* corrals them for the artefact buyer.

The voices of Callahan and Oldham provide a through line in some unexpected stylistic forays. Least best is a cover of Billie Eilish's *Wish You Were Gay*: High Llama Sean O'Hagan's flippant, tinny beats point to a grave generational misunderstanding of digital pop. But almost everything else succeeds in having revelatory fun with old favourites or hitting the listener hard – or both. There are country songs about cocaine, and a loose take on Steely Dan, the tightest of bands. A chorus of dozens contributes to a moving cover of a Silver Jews song guided by the late David Berman's partner and bandmate Cassie Berman. **Kitty Empire**

No Rome  
*It's All Smiles*  
(Dirty Hit)

The Filipino singer-producer Guendoline Rome Viray Gomez has described his music as "shoegaze R&B". His debut for the 1975's label certainly gestures in the direction of both genres. What No Rome never resolves is the contradiction between shoegaze, where singers sink in quicksands of guitar, and R&B, which often depends on the lead vocal's quality. His choice is to foreground his thin, trebly voice and treat it with endless effects, which owes more to hyperpop than anything else and is one of the many problems that make this album an exhausting listen.

There's fleeting relief – I Want U and When She Comes Around have moments that aren't terrible. The more chillwavey *A Place Where Nobody Knows* and *Everything* are OK. Elsewhere, Gomez's low attention span and love of distortion combine lethally to create music that is way too fussy and tricky to be enjoyable, and never commits to anything for long enough to drive its innovations home. It's like hearing a nearby firework display – you know someone, somewhere, is probably having a better time than you, but all you've got is a headache and an unhappy dog. **Damien Morris**

Spell Songs II  
*Let the Light In*  
(Thirty Tigers)

Formed to give musical voice to *The Lost Words*, Robert Macfarlane's bestselling meditations on British wildlife, this small collective of folk alumni triumphed with 2019's album of the same name. Their follow-up, inspired by Macfarlane's recent *The Lost Spells*, proves equally captivating, setting its 15 subjects – Swifts, Barn Owl, Bramble and the like – to a serendipitous blend of guitar, harp, woodwind, kora and more.

The playing is assured – Rachel Newton's harp and Beth Porter's cello deserve special mention – but it's the group's collective vocals that ace it. Masterfully produced by Andy Bell, their voices swell in inclusive choral harmony, with unforced high notes from Hebridean singer Julie Fowlis. The assorted flora and creatures evoked by Macfarlane's words underpin the album. Lau's Kris Drever brings a visceral quality to the Fox spell – "Red is your art, red your animal heart" – while the Gorse spell cleverly fuses plant and human nature – "prickly, cussed, hard to handle".

The charming, meticulous watercolours of Jackie Morris complete a magical piece of chamber folk that will speak to all ages. **Neil Spencer**

Arca  
*Kick iii*  
(XL)

When the Venezuelan electronic music pioneer Arca released her fourth album, *Kick i*, last June, she promised a flurry of followups. Eighteen months later and she's unveiled *Kick ii*, *iii*, *iiii* and *iiiiii*. While that opening salvo prodded pop into new shapes, and other albums in the series explore her more delicate side, the mutated dance music of *Kick iii* plays out like a violent headrush.

Tellingly, it opens with Arca giggling "oh shit" as if half-excited, half-scared about what she's about to unleash. Over the course of 12 frantic songs, she leads the listener through the volcanic dancefloor anthem of opener *Bruja* ("Let me see you bitches bounce!" she screams, within a cyclone of distorted synths), the head-knocking, club-ready *Señorita* and the album's euphoric highlight, *Ripples*. Rearing up from a tentative start, Arca intoning "my body, my flesh", the song quickly morphs into a heaving, twitching apocalyptic anthem.

Recalling her early experimental work, while hovering over dance genres at will, *Kick iii* is imbued with a joyous sense of freedom. "Did I stutter?" she asks at one point, as a cacophony rages around her. "Hear me roar." **Michael Cragg**

Classical picks  
On CD, on air and onlineIn their first joint album, *A sa Guitare* (Erato), the French duo of star countertenor Philippe Jaroussky

and classical guitarist Thibaut Garcia give their eloquent take on music from the Renaissance to the late 20th century. Drawing on French, Spanish, Italian and English repertoire, their recital bursts with the unexpected: the pure sound of Jaroussky, who always sings in the falsetto register and is best known for his expertise in baroque opera, taking on the four characters of Schubert's *Erk König*; Garcia's dextrous ingenuity making you quite forget that his thunderous part was written for piano; the startling segue from a solo guitar piece by the Brazilian Dilermando Reis (1916–77) to Mozart's elegiac evening song *Abendempfindung*, K523.

There's much more, from Poulenc and Fauré to Rossini, Lorca, Purcell, Dowland and Britten. I am always dubious about the concept of late-night music, but their smoky, sensuous version of September by the Parisian singer Barbara has forced a rethink. Purists – do they still exist? – might shudder at this elegant merry-go-round, but for the rest of us this is an album full of pleasures.



## The Attacca Quartet, exuberant New Yorkers who play to the highest standard and bring

fresh perspectives to the string quartet repertoire, have mixed Renaissance music and 20th-century minimalism on their new album, *Of All Joys* (Sony). The title, appropriate for a lockdown endeavour, comes from John Dowland's lute song *Flow My Tears* (Lachrimae): "And tears and sighs and groans my weary days / Of all joys have deprived" – included here in its softly anguished instrumental version.

Close contemporaries of Dowland also feature: the *Miserere* of Gregorio Allegri, in this arrangement, metamorphosing into a wistful contemplation; the madrigal *Weep O Mine Eyes* by John Bennet newly poignant without the original text or voices. In complement and contrast, Philip Glass's well-known *String Quartet No 3* "Mishima" is the centrepiece, with Arvo Pärt's *Summa* to open the disc and, as a hushed adieu, his *Frates*. Thoughtful and rewarding throughout.

• The British composer Mark-Anthony Turnage, inventive, fearless, a tireless original, is the subject of this week's *Composer of the Week*. He talks to Donald Macleod about growing up in 80s Britain, football, Thatcher, jazz and more. Monday to Friday, 12 noon, BBC Radio 3. **Fiona Maddocks**

soon. The band, though, provide ample ebullience, coming in like a film score, but able to transport the crowd to west Africa for the Afrobeat-laden *Point and Kill*.

There are, perhaps, a couple too many bittersweet or pensive moments mid-set. But that is more than made up for by tracks such as *Standing Ovation*, which recalls 00s Jay-Z as opulently produced by the young Kanye West. Part autobiography, part motivational speech, in it Simz balances demands for her achievements to be recognised with an eloquent and impassioned salute to all the forces ranged against external and internal oppression – a shoutout to all "the spiritual teachers, the doers and the doulas"; to "the divine healers and the everyday low-paid believers".



*"Terrifically engaging": Lucian-River Chauhan, Riz Ahmed and Aditya Geddada in Encounter.*  
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## Film of the week

# Evasion of the body snatchers

*Riz Ahmed excels as a marine on a mission to save his sons from extraterrestrial micro-organisms in this subtle psychological thriller from Beast director Michael Pearce*

Mark Kermode



### Encounter

(108 mins, 15) Directed by Michael Pearce; starring Riz Ahmed, Octavia Spencer, Lucian River-Chauhan, Aditya Geddada; in cinemas now and on Amazon Prime from 10 December

Otherworldly science fiction meets down-to-earth psychological realism in director and co-writer Michael Pearce's impressive follow-up to 2017's brilliant *Beast*. Boasting yet another standout performance by Riz Ahmed, the nuances of which are superbly amplified by Jed Kurzel's slowly mutating score, this is a genre-hopping affair, balanced between tangible personal experience and growing paranoia,

an affecting meld of inner and outer worlds in which family stresses and extraterrestrial spectres collide.

Like Nic Roeg's *The Man Who Fell to Earth*, to which this owes a tonal debt, *Encounter* opens with images of objects plummeting through the atmosphere toward our planet's surface. From here we move to *Blue Velvet*-style closeups of insects, vividly illustrating alien microbes entering the ecosystem. Then we're in *Apocalypse Now* territory, as Ahmed's Malik Khan awakens in his hotel room. "This violence is endemic," proclaims TV news coverage of a plague of rioting. "It's like a disease that's infecting a growing area."

A decorated marine, Malik is now deep in a secret-ops battle against microscopic space invaders – and it's clearly getting under his skin. He hears bugs in the wall and obsessively covers himself in insect

spray. One night he sneaks into his estranged wife's home and gathers up his young sons, Jay and Bobby, telling them that they are going on a surprise road trip. "Why do you have pictures of monsters?" one child asks after rifling through his luggage. "They're not monsters," Malik replies. "They're non-terrestrial micro-organisms", invaders that live inside their hosts, controlling their actions. Apparently, the boys' mum has already succumbed to these space spores, as has a cop who flags Malik down in the middle of the night, and in whose eyes he sees tell-tale signs of infection.

There's a strong strain of William Friedkin's criminally underrated 2006 chiller *Bug* (from Tracy Letts's stage play) in Pearce's evocation of a scratchy threat that drives our protagonist to distraction. From the increasingly frenzied tempo of the bug-zapper on his sons'



porch to a closeup of their mother falling prey to a mosquito ("I'm getting eaten alive today") and then mysteriously getting sick, it's the little details that bite.

As with any family road-trip movie, there is humour too. "It's official – you're *both* infected," jokes Malik when his sons tell him to turn off the heavy metal blaring from his car radio, preferring the sounds of K-pop and Barbra Streisand. Meanwhile, in a parallel narrative, Octavia Spencer keeps things grounded as parole officer Hattie Hayes, a proud "benefit of the doubt" type who finds herself locked in a nightmarish world of "family annihilators" and suspected kidnappings when suited government agents come calling.

At first, *Encounter* seems to be following in the footsteps of such M Night Shyamalan thrillers as *Signs* or *The Happening* – films in which an apocalypse starts quietly, before growing into a global cataclysm. But Pearce and *Giri/Haji* creator Joe Barton (who wrote the original speculative script) are more interested in interior narratives, subtly linking Malik's current struggles with the PTSD-inducing scars of former battles. Having tried to protect his kids from their more dreadful purpose by selling this "rescue mission" as a game, Malik finds fairytales turning to reality. "You're not a kid any more," he tells Jay, "you *can't* be", suggesting that dire circumstances have already

## “ There's a strong strain of William Friedkin's criminally underrated chiller Bug

robbed his son of his childhood. Or perhaps it's a growing awareness of their father's fallibility that is the kids' real wake-up call.

The camaraderie of *The Three Musketeers* is invoked as the trio declare that "families take care of each other", even as the cracks in Dad's warrior armour are laid bare. Terrifically engaging and naturalistic performances from young actors Lucian Rădulescu, whom Pearce directed towards *Invasion of the Body Snatchers* and *Paris, Texas* as reference points, carefully delineates the film's shifting perspectives, slipping between subjective and objective views, emphasising the alien elements of the story without ever losing sight of its core humanity.

## And the rest

### Wendy Ide



### C'mon, C'mon

(109 mins, 15) Directed by Mike Mills; starring Joaquin Phoenix, Woody Norman, Gaby Hoffman

Some movies grab the audience; strap it down, force it to gorge, like a multiplex theatre full of foie gras geese. The oeuvre of Mike Mills is not like that. Watching his films – gently unobtrusive when it comes to plot but rich with emotional texture – can be like looking at a painting in a gallery. You can, if you choose, walk away taking virtually nothing from the experience. Or you can delve deep and discover whole worlds within.

His latest, *C'mon C'mon*, is perhaps his most stripped-back to date. Centred on an impromptu road trip across America that explores the bond between an uncle, radio journalist Johnny (Joaquin Phoenix), and his nephew Jesse (Woody Norman), the film is shot in black and white. It's an aesthetic decision that brings a muted melancholy to the exuberant, palm-studded skyline of California, and tones down the carnivalesque drama of New Orleans, the better to draw the audience into the quiet heart of the film.

This is a movie about listening – really listening – to what other people have to say. Johnny's work involves interviewing kids, tapping into their hopes and fears for the future. Jesse, an eccentric, endearingly odd nine-year-old, refuses to be recorded but immerses himself in the sounds around him. And through a series of late-night phone calls, Johnny and Viv (Gaby Hoffman), Jesse's mother, reopen the lines of communication that were felled after the death of their mother.

Appropriately, sound and music are key; the soundtrack is uninhibited and eclectic, veering from opera to Lee Scratch Perry to Lou Reed's pre-Velvets novelty track *The Ostrich*. But the film's main assets are three extraordinary performances: Phoenix, rumbled and emotionally untucked as Johnny; Hoffman, loving and hurting fiercely as Viv; and Woody Norman, delivering one of the most remarkable performances, by a child or otherwise, of the year.

### The Hand of God

(130 mins, 15) Directed by Paolo Sorrentino; starring Filippo Scotti, Toni Servillo, Teresa Saponangelo; in cinemas now and on Netflix from 15 December

The latest, most personal picture from Paolo Sorrentino, *The Hand of God* is a film of two uneven halves. Set in 1980s Naples and focused on Sorrentino's alter ego, teenager Fabietto (Filippo Scotti), it is at first cacophonous and



'Extraordinary performances': Joaquin Phoenix and Woody Norman in *C'mon C'mon*. AP



Luisa Ranieri as Aunt Patrizia in Paolo Sorrentino's *The Hand of God*; Sydney Kowalske, Justin Chon and Alicia Vikander in *Blue Bayou*. BELOW Aml Ameen and Aja Naomi King lift the formulaic *Boxing Day*. Netflix; Rekha Garton

scattershot. Fabietto's extended family is boisterous, exaggerated, bursting out of the frame as regularly as his curvaceous Aunt Patrizia (Luisa Ranieri) spills out of her dress (spoiler: a lot). Toni Servillo and Teresa Saponangelo, as Fabietto's parents, fill the story with love and laughter, mischief and marital drama.

And then, quite suddenly, they are gone. Fabietto is orphaned, and the tone of the film shifts to a more subdued and introspective second half. It feels like the sullen pall of smoke after a firework display. But then something changes. The writing and characters take on a more satisfying depth. Sure, the gaudy pyrotechnics of the early part of the film are fun, but it's not until the second half that we start to know Fabietto as a person rather than a passive observer.

### There Is No Evil

(151 mins, 15) Directed by Mohammad Rasoulof; starring Baran Rasoulof, Zhila Shahi, Mahtab Servati

Four stories from contemporary Iran, all linked by the theme of capital punishment and suppression of freedoms, make up this Berlin Golden Bear-winning drama from Mohammad Rasoulof. It's a typically forthright and powerful work from the director, who was sentenced to a year in prison in 2020 after three of his films were found to be "propaganda against the system".

Rather than take as its subject the prisoners sentenced to death, the film instead explores the impact on those who must enact the order, who, one way or another, are left with their own life sentences. A father and husband goes about the banal business of family life, but the comfortable existence that his job buys for his wife and daughter leaves him with chinks of trauma that leak through on the drive to work in the small hours of the morning. A soldier finds himself unable to follow the order to execute and makes a decision to escape instead. An older man lives with the consequences of making that same choice. Bleakly matter-of-fact in approach, the film has a devastating cumulative power that grows with each story.

### Blue Bayou

(118 mins, 15) Directed by Justin Chon; starring Justin Chon, Alicia Vikander, Vondie Curtis-Hall

Inspired by the harrowing real-life stories of adopted children who find themselves facing deportation from the US to the countries of their birth, *Blue Bayou* is an eye-opening glimpse into a dysfunctional side of America. Justin Chon wrote, directs and stars in the picture, about a Korean American man raised in the Louisiana bayou who finds himself targeted by US Immigration and Customs Enforcement just as his wife (a miscast Alicia Vikander) is about to give birth to their first child together.

Chon's directing choices are bold and sometimes interesting, but the screenplay – a big old overcooked melodrama that chucks in everything from a motorcycle chase to a terminal cancer subplot – is an almighty mess. Kudos, though, for a wrenching final scene involving Chon's character, Antonio, and his stepdaughter, Jesse (Sydney Kowalske), that lays bare the human cost of an inhumane policy.

### Boxing Day

(110 mins, 12A) Directed by Aml Ameen; starring Aml Ameen, Aja Naomi King, Marianne Jean-Baptiste

A black British spin on the Richard Curtis formula, *Boxing Day* recycles plenty of the Christmas romcom themes – lots of extravagant public declarations of love; an entire plot that hangs on the fact that key characters fail to tell each other basic information – and sets them to a glossily antiseptic musical accompaniment courtesy of Little Mix star Leigh-Anne Pinnock.

Aml Ameen directs and stars, playing a successful, Hollywood-based novelist returning home to visit his extended British Caribbean family in London for Christmas with his American fiancée, Lisa (a likable Aja Naomi King), in tow. A charismatic cast inject some sparkle, but the contrived plotting and thin characterisation take some of the shine off this festive bauble.





# Theatre

## Magic is back on track

*The Railway Children reduces our critic to tears, and a topical twist on the Wizard of Oz blows her away as festive family shows return with a bang around the country*

**Clare Brennan**



### The Railway Children

Hull Truck, Hull; until 2 January

### The Wiz

Hope Mill, Manchester; until 16 January

### The Brothers Grimm Present: Cinderella

Barn, Cirencester; until 2 January

### Beauty and the Beast

New Vic, Newcastle-under-Lyme; until 29 January

### The Jungle Book

Watermill, Newbury; until 31 December

Covid precautions duly observed, it's time for the seasonal celebrations of togetherness that were so cruelly derailed last year by the virus. Full steam ahead for family shows!

First off, Hull Truck's **The Railway Children**. Mike Kenny's adaptation of E Nesbit's book was a runaway success when it was launched at the National Railway Museum in 2008, and not just because it featured a real steam train. The story of three children adapting to a new life after their father is wrongly accused of a crime, and giving shelter to a Russian refugee cruelly torn from his own family by an autocratic regime, is set at the beginning of the 20th century, but the themes it explores – of separation and loss, poverty and pride, kindness and sharing – are timeless.

At the suggestion of director Mark Babych, for this latest production Kenny has teamed up with the composer John Biddle. The introduction of new songs and incidental music brings a fresh energy to the script, and heightens its emotive impact. Adult actors, taking on the roles of narrators and children, strike just the right notes of innocence and curiosity. Ciaran Bagnall's single set, surrounded by revolving railway track, summons to our imaginations family homes, a railway station, a tunnel, a cutting and a steam train coming to a sudden halt. Was there a dry eye in the house at the conclusion, when Gina Jamieson's Bobby, seeing her father walking along the track towards her, called out: "Oh Daddy, my Daddy"? My eyes were too full of tears to tell.

I didn't think I could love any version of Frank L Baum's *The Wonderful Wizard of Oz* better than the 1939 musical with Judy Garland – until I experienced Hope Mill theatre's sizzling, joyous new production of **The Wiz**.

"You've got more energy than a freight train," Aunt Em declares to Dorothy as she hangs washing on a rack beside a flickering TV (she might just as well have been describing the multitalented, 14-strong cast and eight-member, offstage band). Dorothy pauses to watch televised footage of 2020's Black Lives Matter protests in the UK, and the unveiling of the mural of the footballer Marcus Rashford. This opening isn't Kansas any more, but 21st-century Manchester.

Suddenly, the TV flashes "No Signal"; horns blare, dancers surge, whirling on to the tiny stage. A tornado transformation: black curtains disappear to reveal bricks multicoloured with graffiti, the word "Oz" swirled in huge letters (Simon Kenny's design); Munchkins; good witch; dead witch; silver shoes... we're back on familiar, fictional territory – sort of. The 1974 stage



musical, by William F Brown (book) and Charlie Smalls (music and lyrics), reimagines MGM's take on Baum's story from an urban, African American perspective, and was subsequently adapted into a 1978 film starring Diana Ross and Michael Jackson. Scarecrow (the impossibly bendy Tarik Frimpong), wheeled on in a shopping trolley, asks Dorothy for money to buy brains. No cash? "Credit cards accepted!"

Director Matthew Xia and his team keep the focus of the action tight, the choreography (Leah Hill) sharp and the music (Sean Green's orchestrations) full of soul, as well as soca, R&B, funk, gospel, hip-hop... powerful characterisations are subtly drawn (excepting Ashh Blackwood's Evillene – wicked through and through). As Dorothy, Cherelle Williams is simply superb.

**The Brothers Grimm Present: Cinderella** at the Barn in Cirencester is a ball. A band of actor-singer-musicians playing klezmer-influenced songs (composed by Tarek Merchant) appear in a puff of smoke, rising through a trapdoor; a giant book looms out of shadows, images streaming across its blank pages (projected animations by Bryony Collishaw and Benjamin Collins); tree trunks soar out of sight. Cory Shipp's atmospheric design makes much of little.

Alan Pollock's new adaptation glances slyly towards the classic Disney film, but his main source is the folklore that inspired the



Grimms' tales, although here it is less gruesome, more humorous. Cinderella's beard-sporting stepmother, played with relish by Jesse Ashby, shoves underwear into a bodice to swell a bosom; Tanya Bridgeman's energetic Cinderella wins the heart of Matthew Romain's flustered Prince by telling him stories – the first involves a loud fart.

An overabundance of stories threatens to overwhelm Pollock's plot – at one point, a police procedural intertwines with *Red Riding Hood* – but Francesca Goodridge's pacy direction keeps the action lively

FINAL PERFORMANCES • MUST CLOSE DECEMBER 18

★★★★★  
'RALPH FIENNES'S FINEST HOUR'  
DAILY MAIL

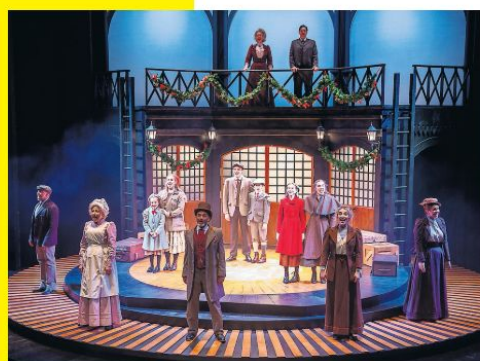
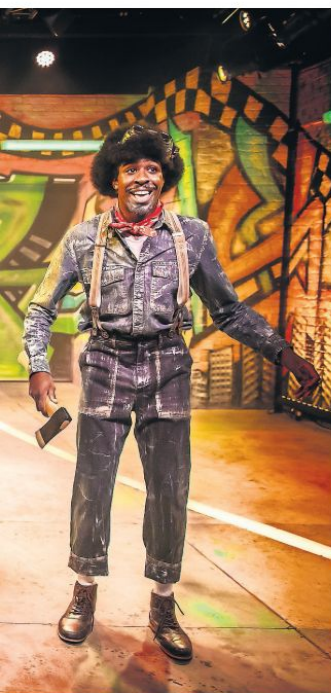
RALPH FIENNES  
**FOUR**  
QUARTETS  
BY T.S. ELIOT

'RALPH FIENNES TRIUMPHS...  
ASTOUNDING'  
OBSERVER

'A MAGNIFICENT THEATRICAL  
EXPERIENCE'  
GUARDIAN

HAROLD PINTER THEATRE





**CLOCKWISE FROM LEFT**  
**'Sizzling':**  
Tarik Fimpong  
(Scarecrow),  
Cherelle  
Williams  
(Dorothy),  
Jonathan  
Andre (Lion)  
and Llewellyn  
Graham  
(Tinman) in  
*The Wiz*.

Hull Truck's  
*The Railway*  
*Children*.

Polly Lister's  
'ferociously  
martial'  
*Warrior Queen*  
in *Beauty* and  
*the Beast*.

*Cinderella's*  
beard-sporting  
stepmother,  
played with  
relish by  
Jesse Ashby.

Photographs by  
Pamela Raith;  
Ian Hodgson;  
Andrew  
Billington; Alex  
Tabrizi



and the audience up to speed.

Director-adaptor Theresa Heskins similarly gives Disney a swerve, and weaves her enchanting *Beauty and the Beast* for the New Vic, from the original story by Gabrielle-Suzanne Barbot de Villeneuve, published in 1740. We meet the Beast as a human boy, on his sixth birthday. For a present, his Warrior Queen mother (ferociously martial Polly Lister) gives him the newly defeated Goblin Queen (Danielle Bird, radiating mischief). A goblin trick and a couple of spells later, the

boy is a beast, his mother a stone statue. Decades pass. Bella, too, is tricked – by her sisters, who take her to the Beast's castle on the pretext that the owner wants to employ her on a cleaning contract. The Beast roars (the children in the auditorium jump); the sisters flee. Bella must stay (Rhiannon Skerrett combining brave resolution with stark terror).

The company's storytelling, under Heskins's direction, is masterly. On the geometrically marked, in-the-round stage, an interplay of music (James Atherton), lights and projections (Daniella Beattie) and set (Laura Willstead) conjures the castle: doorframes and chandeliers rise and fall. Bella and mechanical servant Wheeliam move as if through long corridors, into a multiplicity of rooms. Time's passage is marked by increasingly speedy progressions along the same route: loping on jumping stilts, Nicholas Richardson's Beast, touchingly pathetic beneath his pelt, repeats: "Marry me"; Bella, quick-stepping away, refuses each request. Impossible not to pity both.

The only section of the production that felt forced and short on emotional charge was Bella's return home. Her concluding reunion with the Beast, though, was thoroughly satisfying. When she and the returned-to-human prince kissed, the matinee's primary-school audience groaned "Yeugh!" What praise could be higher?

Finally, to Newbury's Watermill. Brought up by beasts – first wolves, then Bagheera the panther and Baloo the bear – Mowgli's quest, in Tom Jackson Greaves's adaptation of Rudyard Kipling's *The Jungle Book*, is framed by the question: "How will I know who I might be/When I can't see anyone who looks like me?" (poems and lyrics by Sanah Ahsan). The action, sidestepping both Disney and Kipling, feels secondary to messages about identity-forming and belonging. That said, individual scenes, played to Dom Coyote's score, swing merrily along (notably partying monkeys inciting the audience to imitate them), Karishma Young's Mowgli is soulful and the actor-musician ensemble is accomplished (special mention to Peter Ashmore's tiger and Guido Garcia Lueches's jackal-narrator).

Stoker, keep that engine fired – family shows are rolling.

## Theatre & Dance

### Yes So I Said Yes

Finborough theatre, London SW10;  
until 18 December

Hurrah for the first London staging of this play by David Ireland, most mordant of contemporary dramatists. No one who saw Vicky Featherstone's coruscating production of *Cyprus Avenue* five years ago will have forgotten the Ulster Protestant who thought his baby granddaughter was actually Gerry Adams, nor the jack-knifing from comedy to killing. Now the tiny Finborough is ignited by Max Elton's spot-on direction of an earlier play, one that the author considers "deranged", "unapologetic in its recklessness".

*Yes So I Said Yes*, first performed in Belfast in 2011, features a troubled soul, a former loyalist gunman who consults a doctor about the disturbing noise of a dog barking – which may be inside his head. The medic looks into his ears: his diagnosis is that they are very small. He pronounces that his patient has depression – and tells him not to be pessimistic about it. The man confronts a neighbour about the barking; the neighbour denies having a dog. He applies to the BBC for assistance. He meets a dog, who is, mmm, extremely forthcoming: anyone in doubt about how to do it doggy style can learn here. He is visited by men in balaclavas.

When first staged 10 years ago in Omagh, the play caused outrage, mostly on grounds of bestiality. Audiences at the Finborough are confronted with closeup violence. It is worth the flinch: to see an all-round strong cast and a central sonorous performance from Daragh O'Malley, his jaw sagging with accumulated anger; for Ceci Calf's trim design; for the unusual foregrounding of the Unionist experience. Most of all, for the icy crackle of the dialogue. Caustic and comic, here is absurdity in the guise of logic: "I'll rape if it helps us find peace." A modest proposal in a direct line from Jonathan Swift.

**Susannah Clapp**



**'Accumulated anger':**  
Daragh O'Malley, right, with  
Kevin Trainor in *Yes So I*  
*Said Yes at the Finborough*.  
Tristram Kenton



### Romeo & Juliet

Royal Albert Hall, London SW7

There has been a lot of water under a few bridges in the almost 10 years since Sergei Polunin walked out of a rehearsal with Alina Cojocaru at the Royal Ballet and into his new life as ballet's most notorious outlaw – a man who can more or less fill the Royal Albert Hall on the sheer pulling power of his name.

The prodigious dancing that propelled him to this status – along with his rebellious, tattoo-loving, drug-taking reputation – has not been much seen in recent years, as he neglected his technique in pursuit of different careers.

One of the best things about his London debut as Romeo (pictured above) in this new production of *Romeo & Juliet* by another Royal Ballet alumnus, Johan Kobborg, is that he is reunited with his talent. His jumps are high and light, his feet sharp. His charisma holds the stage.

Another joy is that he is dancing with Cojocaru, looking ridiculously youthful for her 40 years, and with the fluid grace and ease that has always characterised her dancing.

But Kobborg hasn't given either of them quite enough to work with. There are some intelligent ideas in this chamber version of the story, which reshapes Prokofiev's score to just 90 minutes. David Umemoto's set, with constricting towers and steep staircases like an Escher illustration, pinions them into place; they push their backs against its walls, tiny figures trapped by circumstance. The music after Tybalt's death is used for an expressionistic pas de deux, with Juliet in red, all the horror of the bloodshed and the waste of their thwarted love revealed by the ferocity of their movements.

That encounter apart, though, Kobborg muffles the moments when they express their feelings; their meetings are full of small detail, but no big emotions. The steps are tender but not tragic. It all feels oddly muted.

**Sarah Crompton**



## Art

## Classical

**Mark Padmore and Jonathan Biss**

*Milton Court, London EC2*

In *A Pianist Under the Influence*, his short, probing ebook about Robert Schumann (1810–1856), the American pianist Jonathan Biss makes an observation so absurdly obvious (once someone else has made it) that you are stopped in your tracks: Schumann “knows the meaning of solitude and can translate it into sound”. For Biss, as for many other top musicians – the cellist Steven Isserlis and the pianists Mitsuko Uchida and Stephen Hough among them – Schumann provokes a singular, protective love, as if for a troubled child possessed of rare, awkward genius. His humanity and fragility course through every note and each unsettled rhythm that he wrote. Biss captures those fleeting shifts without any gothic horror or excess, only clear-eyed, generous insight.

Thus when the British tenor Mark Padmore, introducing their all-Schumann recital at Milton Court, urged his audience to “listen to the pianist, not to me”, he was not merely being modest. Schumann’s songs place the voice in the middle. The piano part twists above and below, inner melodies and counterpoint at times so self-contained it is almost a matter of indifference whether the singer joins in with this ongoing reverie. Or so it seems, except that Padmore, in the colour, dynamic range, nuance and drama of his performance, sometimes straining to its very limits, demands that you do, indeed, listen. As with all the finest Lieder singers, he can yolk his own experience – four decades, performing all kinds of repertoire – to the demands of the music, from simple longing to anguish.

The main works were two well-known cycles written in Schumann’s “year of song”, 1840: *Liederkreis*, Op 24 and *Dichterliebe*, Op 48 (in the full, 20-song version). Between these, the duo performed the mysterious *Sechs Gedichte und Requiem* (1850), Op 90, fragmentary and melancholy settings of poems by Nikolaus Lenau – like Schumann a depressive, as well as a sufferer from syphilis. Soon Schumann, his mind unravelling, would be in the asylum at Endenich outside Bonn, close to death and describing himself as an “honorary member of heaven”. As his earthly interpreters, Padmore and Biss gave us more than a glance at those terrible and inevitable siblings, agony and ecstasy.

**Fiona Maddocks**



*For the love of Schumann... Jonathan Biss, left, and Mark Padmore at Milton Court.*

# No place like home

*The tumultuous to-and-fro between grey Britain and the golden Caribbean, belonging and exile, from the 1950s to the Windrush scandal drives this crucial, mind-altering show*

**Laura Cumming**



**Life Between Islands: Caribbean-British Art 1950s–Now**

*Tate Britain, London SW1; until 3 April 2022*

Exhilarating, mighty, radical, tender, as disturbing as it is beautiful, *Life Between Islands* is a revelation from first to last. It follows 70 years of tumultuous history through art. Agonising departures and brutal arrivals, kindness, cruelty and community, uprising, oppression and unceasing injustice: all are carried in powerful films and photographs, spectacular sculptures and paintings, portraits sketched on police stop-and-search reports, even a walk-in front room where Joyce, the imaginary inhabitant, recreates her old home down to the crocheted doilies and velour map of Saint Vincent.

Playing on the vintage telly is Horace Ové’s 1976 classic *Pressure*, the first feature film by a black British director, following the teenager Tony, born in Britain to parents from Trinidad, through the cycle of educational deprivation, poverty, racism and eventual unemployment that grinds on today. The Notting Hill setting appears throughout the show – 60s photos of black-white couples snogging outside the Piss House pub, and carnival in full flourish, until its violent suppression by police in the 80s – depicted in Tam Joseph’s stark painting of black helmets and riot shields closing in on a single costumed man, hunted to oblivion.

Zak Ové, son of Horace, is showing two unforgettable figures – a female devil with cowrie eyes and legs of beach flotsam, and a great shaggy head of ropes, mops and wigs. Both reprise Caribbean legends as contemporary shamans, outlandishly menacing. The Brixton front room in Njideka



Akunyili Crosby’s 2018 painting *Remain, Thriving* is wallpapered with photos of the Windrush generation, whose present-day descendants sit near a TV showing breaking news of the Windrush scandal. Time runs backwards and forwards in this show.

And so do the influences and connections. Hew Locke is showing the shaggy heads of 19th-century British monarchs: whiter-than-white porcelain busts draped in gold and jewelled headdresses. Look closer and you will see tiny Benin heads and Caribbean carnival masks, east African coins and the medals of empire; the ghosts of slavery and colonialism hanging over their royal heads.

“  
**Staggering photographs run through this show like live news**

One of Steve McQueen’s earliest works loops on another telly. A one-minute fragment of *Super 8* dating back to 1992, it shows two elderly West Indian men carrying potted palms from Brick Lane home on the 243 bus towards Tottenham. *Exodus* is its apt title. (A startling shot of Bob Marley in Leeds appears earlier on.) And pinned high on a wall nearby is a gilded palm frond, by the artist Blue Curry, shining like a radiant sunburst, emblem of Caribbean holidays. In fact its shine comes from spools of cassette tape laboriously and painfully stitched into each leaf for sale to tourists.

Hew’s father, Donald Locke (1930–2010), journeyed from Guyana to art colleges in Bath and Edinburgh





in the 50s and 60s. His work is superb. Growing up at a time when the plantation system still existed, he later made an indelible image of his local countryside titled *Dageraad from the Air*. At a distance it might be an abstract canvas, entirely dark – even a pastiche of Ad Reinhardt's all-black paintings – until you approach. Squares of blackened canvas, partitioned by sharp metal tacks and a cage-like grille, condense both the tortured history and the topography of the land below.

The show opens with magnificent paintings by Locke's Caribbean compatriots. Aubrey Williams's canvases are laments for broken lives and lost homelands, the paint itself seeming charred or

*'As classic as any shot by Gordon Parks': Vanley Burke's Young Men on a Seesaw in Handsworth Park, 1984.*

Courtesy  
Vanley Burke  
Archives

skeletal. Frank Bowling's famous 1968 work *Who's Afraid of Barney Newman* sends up US abstract expressionism with its glowing verticals of green, yellow and red, in which the outlines of African and Caribbean countries seem to drift like sea wrack. Paul Dash paints himself like a Flemish master in a paper hat. Claudette Johnson, noting the absence of such images in art history, portrays herself as a deeply pensive reclining figure.

It is a measure of the immense strength of Caribbean British painting that it is in no way diminished by the staggering photographs that run through this show like live news. Michael X arriving at Paddington station;



**LEFT** *Who's Afraid of Barney Newman*, 1968 by Frank Bowling. Tate © Frank Bowling. All Rights Reserved, DACS 2021



**ABOVE** *The Spirit of the Carnival*, 1982 by Tam Joseph: 'riot shields closing in on a single costumed man, hunted to oblivion'



**LEFT** *Remain, Thriving*, 2018 by Njideka Akunyili Crosby.

Wolverhampton  
Art Gallery  
© Tam Joseph;  
Tate © Njideka  
Akunyili Crosby

Stokely Carmichael addressing the Dialectics of Liberation congress at the Round House in Camden in 1968; a quartet of girls on their way to lessons wearing Black Panther school bags.

Vanley Burke's uplifting photograph of young black men balancing on a seesaw in Handsworth Park, Birmingham, so that they appear to be levitating is as classic as any shot by the titan of American documentary photographers, Gordon Parks. And nobody seeing Vron Ware's photographs of the Black People's Day of Action, 2 March 1981, taken for the anti-fascist magazine *Searchlight*, is ever likely to forget the grave faces of the crowd.

A march enacted with all the solemnity of a funeral procession, this was a protest against the atrocious inaction of the police, failing to inquire into the arson attack on a house in London's New Cross in which 13 black teenagers burned to death. The placards spell it out with epigrammatic eloquence: "Thirteen dead, nothing said" and "Thatcher's Silence Incites Violence". One open verdict succeeded another. Nobody has ever been charged.

Handsworth, New Cross, Broadwater, Brixton: names synonymous with 80s riots and racism become, too, part of the great Caribbean soundtrack of ska, dub and reggae that moves through the art in this show. In Isaac Julien's three-screen *Paradise Omeros*, the original Jamaican recording of The Tide Is High yields

to Derek Walcott reading from his tragic Saint Lucia epic, *Omeros*, as the film washes back and forth between the shores of that golden island, where Julien's parents were born, and the dismal, grey England "where we start living", in Walcott's words, "as if to... pay for our sins". This is the great and poignant narrative, as well as the underlying choreography, of this show.

What it has meant to be here – or to return home, say, in Chris Ofili's paintings – is the enthralling theme of *Life Between Islands*. Some works are humorous, even satirical, others unforgettably trenchant or poignant, as in Ingrid Pollard's photographs of beaches (mainly here, but also there) where the tide measures the oceanic distance between this life and home.

Most elegiac of all is Martina Attille's 1988 film *Dreaming Rivers*, in which a Caribbean woman lost in exile, and alone in a British bedsit, dreams of her long-gone husband and departed children, their faces close, yet unreal as a movie, as she gradually leaves this world.

This film runs to half an hour, screened in a small side gallery. It needs to be watched right through. So it is with everything here. For this show is crucial, mind-altering, a portrait of human life through art that cannot be encapsulated in any other medium. It is living history, and not just, as the photographer Charlie Phillips declares in a wall text, "black history, but *British* history". Go if you possibly can, and give it all the time you've got.



# Television

*'It's not enough for established actors to plaid up beside abandoned steel mills': Maura Tierney and Jeff Daniels in **American Rust**. Matthias Clamer/Showtime*



## In search of true grit

*American Rust is no Mare of Easttown; the story of Britain's 40-year battle with HIV/Aids is told from all sides; and more, please, from Britney's Charly Clive and Ellen Robertson*

Barbara Ellen



**American Rust** Sky Atlantic  
**Positive** Sky Documentaries  
**Britney** BBC One/BBC Three  
**Succession** Sky Atlantic

It's not a good sign when you're watching a prestige Sky Atlantic nine-part, small-town US mystery starring actors of the calibre of Jeff Daniels (*The Newsroom*) and Maura Tierney (*The Affair*, *ER*), and your mind starts wandering with questions such as: "Why have they made Daniels resemble a greyed-out Deputy Dawg?" And: "If Tierney is supposed to be grindingly poor, why does she keep emerging from her trailer resembling a sub-Goop wellness advertorial?"

This is the problem with

**American Rust**, created by Dan Futterman, directed by, among others, John Dahl (*The Last Seduction*): it doesn't hold the attention, meandering and sighing along as though it needs to kill time before a clapped-out Greyhound bus arrives. Daniels plays a local police chief and Iraq war veteran, trying to ease himself off medication in the fictional rust-belt town of Buell, Pennsylvania. We know that he's (ping of characterisation xylophone!) His Own Man because, early on, he saunters off to shoot deer off-season. His attraction to seamstress Tierney leads him to protect her son (Alex Neustaedter), who's implicated in a murder. By the fourth episode (all are streamable), it's revealed who dunnit, but it's hard to care because the victim (a former cop turned addict) is so sketchily drawn.

It's all very solid (you sense the Philip Meyer novel it was based on), but with the crime (seemingly) solved so early, I'm left wondering where *American Rust* can go. A late twist? More for the slag heap of dragged-out subplots: young gay guy leaves town; a sprawling wedding scene; the attempted unionisation of Tierney's workplace, and so on. The inevitable comparison is with superior Sky Atlantic stablemate *Mare of Easttown*, but *American Rust* proves it's not enough for established actors to plaid up beside abandoned steel mills. Viewers still need to feel threat, the sense that the wicked worst of human nature is prowling in the bushes.

The docuseries **Positive**, from Sky Documentaries, marked World Aids Day and the 40th anniversary of the first recorded UK case. Directed by Grace Chapman in three parts, it travelled from 1981 through decades of prejudice and devastation to the present day of infected TikTokers valiantly spreading the word about PrEP (pre-exposure prophylaxis) and preventive care.

The UK Aids story is immense and labyrinthine, and *Positive* should be commended for taking a wide-ranging approach. Against the backdrop of evolving times (Duran Duran, Princess Diana et al), a varied roster of interviewees included people with the disease, medics and scientists at London hospitals such as St Mary's and St Thomas's, organisations and activists (from the Terrence Higgins Trust to Act Up) and more, including the Rev Richard Coles, formerly of the Communards, and Michael Cashman, whose groundbreaking gay soap role inspired the infamous *Sun* headline "It's Eastbenders".

Chapman's series showed the diversity of HIV-positive people, including Emma Cole, who, on learning of her HIV status, bought herself a coffin because she thought she'd need it – later filling it with her vinyl music collection. Elsewhere, more defiance and humour proliferated: "Good heavens," said Tony Whitehead, first chair of the Terrence Higgins Trust, of increasingly life-affirming Aids funerals, "if you want to throw a party, you want to ask gay men how to do it."

Watching *Positive*, it's horrifically clear that what should have been handled as a clearcut mass public health catastrophe became a "gay plague" mandate for homophobia. Thus I wasn't sure about then-health secretary Norman Fowler's defence of the apocalyptic tombstone-chiselling "Don't die of ignorance" Aids-awareness advertising campaign. Sure, it struck a chord, but it also "othered" gay people and weaponised stigma.

New BBC Three sitcom pilot **Britney** started out at the Edinburgh fringe. It features real-life friends – co-writers and stars Charly Clive and Ellen Robertson – who first meet as schoolgirls, dramatically pledging lifelong loyalty to each other, including a plan to live

together in London. As an adult, Clive returns from New York to confess that London is off the menu, and then discovers that she has a brain tumour.

What almost feels like an offbeat, twentysomething take on *Beaches* is a true story, and one told with pitch-black wit, surrealism and silliness. As Clive gears up to confess about ducking out of the London plan, Robertson grins: "I know what you're going to say – you want to live as close as humanly possible to a Rymans." After Clive is diagnosed, she falls down an imaginary portal into a hell-style sinkhole in the garden. "Don't," she pleads with Robertson. "I'm one sincere hug away from having a breakdown."

Television dramatist Dennis Potter called his tumour Rupert after a certain Mr Murdoch, and here, Clive's



*Kendall is like a playful billionaire without the playfulness or the billions*

tumour appears as a bearded drag queen Britney Spears circa *One More Time*, snarling: "It's Britney, bitch!" Brilliant. If *Britney* gets a full series, it needs to sharpen up gags and delivery, but there's something very distinctive here.

The latest instalment of **Succession** gave us outlier Kendall Roy's 40th birthday party, and was a veritable bonfire of the inanities. *Succession* is superb at such set pieces, and this proved to be no exception. Despite desperately styling himself as the One True Roy, Kendall (Jeremy Strong) has spent the entire series floundering like a playful billionaire without the playfulness or the billions. A kind of Elon Musk with all the crazed entitlement but none of the space rockets.

Thankfully, Kendall abandons his plan to be crucified at his own party, but the shindig still evolves into an equal parts gaudy and needy disaster, complete with a vagina tunnel to signal his manchild-birth. Other Roy siblings attend, primarily to chat up an obnoxious tech guru (Alexander Skarsgård), but also to mock Kendall and hand over a personally written birthday greeting from patriarch, Logan (Brian Cox): "Cash out and fuck off."

This series has turned out to be a tad slower than usual, but the first two built towards climactic, game-changing fireworks.

With this hilarious, evil episode, it appears that someone found the season three matches.

## WATCH LIST

*Barbara Ellen's best of the rest*

**The Apprentice Australia** (BBC One)

For those missing their Covid-cancelled UK *Apprentice* fix, this Australian celebrities version, featuring UK comic Ross Noble, has all the bling and even more rows. Alan Sugar tells the Australian stars that he has no idea who they are. Their faces!

**Attack on Pearl Harbour** (Channel 5)

A three-part documentary on the attack on Pearl Harbour on Sunday 7 December 1941 that changed the course of the second world war. Interviewees include a Japanese torpedo bomber who thought he would die that day and is now 103.

**The Office** (BBC Two)

To mark the 20th anniversary of *The Office* (below), the BBC is set to air all the episodes of the classic UK workplace sitcom, created by Ricky Gervais and Stephen Merchant. Astonishing to think it's two decades since that stapler went into the jelly.



*'Pitch-black wit': Charly Clive and Ellen Robertson in **Britney**. BBC*



# Audio

## Podcasts & radio

### The flipside of wild times

Miranda Sawyer



**Fat Leonard** *Project Brazen*  
**Harsh Reality: The Story of Miriam Rivera** *Wonderly*  
**Sunday Feature: Afterwords** – *Stuart Hall* *BBC Radio 3*

*The man at the centre of a vast US navy scandal confesses all. Plus, the human cost of reality TV; and in praise of the superstar intellectual*

A couple of juicy investigative podcasts last week: *Fat Leonard*, which exposes the US navy's taste for drugs, booze, fancy hotels, prostitutes and general off-sea high living. And *Harsh Reality: The Story of Miriam Rivera*, which exposes the British taste for... tacky reality shows.

**Fat Leonard**, as a show, is already a sensation in the US. In it, British investigative journalist Tom Wright interviews Malaysian businessman Leonard Francis, at length and in great detail, about the special services (see above) that Francis used to provide to high-ups in the US navy when its ships docked in Singapore. These services did not come cheap (Francis used them to bribe officers into giving his firm multimillion-pound deals with the navy), and he has already pleaded guilty to fraud and bribery and is helping investigators.

Now suffering from kidney cancer, Francis is under house arrest in San Diego, awaiting his sentence. Meanwhile, 33 people have been charged with crimes, and nine navy officers, including a rear admiral who eventually worked at the Pentagon, have been indicted for bribery and corruption. They're about to be tried; their defence counsel has tried to subpoena Wright's tapes, but he has said no.

So, an ongoing case, much lip-smacking raw material, and the podcast makes good use of it all. Wright, who smuggled in a microphone to Francis's home, does well in drawing out the scandalous details. A type familiar to anyone who has hung out around rock

stars, Francis is the fun-fixer: the bullying, larger-than-life friend who blags everyone in as VIPs, sources the strongest drugs, the flashiest restaurants, the most beautiful and, who would have thought it, available women. His tales may be salacious, but they ring true. He has video evidence. He kept notes.

What raises the podcast above most is that Wright, while enjoying the ride, is not totally swept away. Early on, he wonders why Francis is coming clean and surmises that it is because he feels stitched up by the navy. "I've done a lot over the past 30 years, supporting hundreds, if not thousands, of ships, sailors and marines," says Francis. "I've never brought any harm to the United States... Nobody got hurt." Wright never takes Francis completely at face value: he's brusque in his storytelling and interviews other sources too.

This makes for an interesting frisson that comes to a head in episode six, when Wright interviews Morena Galvizio de Jesus, who has two children with Francis and accuses him of treating her badly (he won't let her see the children). "I think you're a misogynist," says Wright to Francis, who does not react well. Wright interviews other women too: Paula, an ex-navy helicopter pilot who blew the whistle on a previous scandal, and Marcy, the wife of a navy captain who was corrupted by Francis. The establishment hasn't given them a second thought.

In *Harsh Reality* the stakes are smaller, but no less human. Over four episodes, it tells the tale and fallout of a 2004 Sky reality TV show, *There's Something About Miriam*, which sold itself as a dating show with a twist: the model Miriam Rivera (above), whose heart the young male competitors were trying to win, was a transgender woman. I know: exploitation to the max! But this is an enjoyable listen: dynamic, with some excellent interviews with those involved. Plus host Trace Lysette



“  
**Presenter Tom Wright never takes Francis at face value: he's brusque in his storytelling**

is American, which leads to some hilarious descriptions of the UK.

Still, there's no denying the cruel tabloid approach of the reality TV of that time, how daft young men were tricked into signing contracts and taking part in a telly stitch-up without understanding what was going on. And how Rivera, queen of the NYC ballroom scene, was disrespected and used as a punchline. Treating trans people, especially trans women, as freaks was far too common, and *There's Something About Miriam*, while pretending to be a celebration of transgender life, was, in the end, just another circus.

The strength of both *Fat Leonard* and *Harsh Reality* is in their acknowledgment that, for every person having a wild time, and for

*'The bullying, larger-than-life fun-fixer' Leonard Francis, AKA Fat Leonard, right, with US navy Admiral Robert Willard.*



every person making money out of that wild time, there are others who are being exploited. Someone who understood this treatment from a colonised perspective was the late superstar cultural intellectual Stuart Hall.

Born in Jamaica in 1932, Hall spent his adult life in the UK, and in Radio 3's **Sunday Feature**:

**Afterwords**, which opened with a lovely soundscape of voices, we heard about his academic approach. Hall's combining of scholarship with personal experience – cultural identity studies – seems almost commonplace now, but still has an effect. It was lovely to hear one of the younger speakers say that Hall inspires her today.

PHIL MCINTYRE LIVE PRESENTS

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HOSTED BY THE AUTHOR OF  
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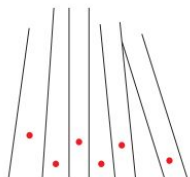
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# Books





# The best books of 2021, chosen by our guest authors

From piercing studies of colonialism to domestic sagas, our panel of writers, all of whom had books published in 2021, share their favourite titles of the year

Illustrations by  
Ana Yael

**Kazuo Ishiguro**  
Author of *Klara and the Sun* (Faber)

The beautiful, horrible world of Mariana Enriquez, as glimpsed in *The Dangers of Smoking in Bed* (Granta), with its disturbed adolescents, ghosts, decaying ghouls, the sad and angry homeless of modern Argentina, is the most exciting discovery I've made in fiction for some time. Horrifying in another way, Jonathan Calvert and George Arbutnot's *Failures of State* (Mudlark) is a brilliantly presented indictment of the UK's fumbling attempt to meet the Covid challenge. Read alongside Jeremy Farrar's more personal *Spike: The Virus v The People* (Profile) and Michael Lewis's compelling *The Premonition* (Allen Lane), we see a disturbing common trait emerging in our country and others: the unwillingness to prioritise people's lives over ideas and ingrained structures.

**Bernardine Evaristo** (below)  
Author of *Manifesto: On Never Giving Up* (Hamish Hamilton)

I have been deeply impressed by recent books that invite us to reconsider aspects of British and global history, culture and identity beyond the often distorted, dishonest and pumped-up myth-making that has long prevailed. History is an interpretation of the past and these three books, each one powerfully persuasive and offering new ways of seeing, are in conversation with each other. *Empireland: How Imperialism Has Shaped Modern Britain* (Penguin) by Sathnam Sanghera, *The New Age of Empire: How Racism and Colonialism Still Rule the World* (Allen Lane) by Kehinde Andrews and *Green Unpleasant Land: Creative Responses*

to Rural England's Colonial Connections (Peepal Tree Press) by Corinne Fowler.

**Damon Galgut** (right)  
Author of *The Promise* (Chatto & Windus)

I seldom read books when they first appear, but there were two slim volumes that especially impressed me this year. *Burntcoat* (Faber) by Sarah Hall is in the vanguard of a new genre of pandemic fiction: the connections between isolation and creation are laid bare in a disquieting dystopia of the not-quite-now. *Small Things Like These* (Faber) by Claire Keegan, on the other hand, casts its gaze backward, to Ireland in 1985; its balance of crystalline language and moral seriousness makes it profoundly moving.

**Wole Soyinka**  
Author of *Chronicles from the Land of the Happiest People on Earth* (Bloomsbury)

I sometimes suspect that I was actually found abandoned in a tree, adopted and raised as a family secret. Amos Tutuola, Gabriel García Márquez, DO Fagunwa, Sharmush Parsipur and other exponents of tree anthropomorphism are perhaps the outsiders in the know. Now they are joined by Elif Shafak in *The Island of Missing Trees* (Viking) with her integrative literary sensibility, and the genre sprang back on its feet, tender and savage by turns in a Greco-Turkish-Cypriot historic setting. The rigorous questioning of nation and identity, given my incessant

preoccupations, made it a truly therapeutic literary meal.

**Colm Tóibín**  
Author of *The Magician* (Viking)

I enjoyed Hugo Hamilton's *The Pages* (Fourth Estate), narrated with verve and ingenuity by an actual book, a novel by Joseph Roth, which got saved from the Nazi bonfire and then taken on a picaresque journey across the Atlantic and back to Germany. I also enjoyed the social historian Patrick Joyce's *Going to My Father's House* (Verso), a haunting meditation on Ireland and England, war and migration, Derry and Manchester. I love John McAuliffe's *Selected Poems* (Gallery) for the way that ordinary things are rendered and rhythm handled so deftly.

**Rachel Kushner**  
Author of *The Hard Crowd: Essays 2000–2020* (Jonathan Cape)

My generation is marked by Dennis Cooper's *George Miles* cycle: in the 1990s, everyone read these books; I was awed by them. Now he's back with *I Wished* (Soho Press), which is classic Cooper: intricate, funny, destabilising and totally unforeseen. Wolfgang Hilbig is apparently one of the most acclaimed German writers, but was new to me. I'll confess I fell for the blurb on the back of *The Interim* (Two Lines Press): the great László Krasznahorkai calls him "an artist of immense stature". As soon as I started reading, I had to agree. This novel, translated by Isabel Fargo Cole, is comic, terrifying and profound.

Continued overleaf ➤➤



»» Continued from page 39

**Meg Mason (below)**  
Author of *Sorrow and Bliss*  
(Weidenfeld and Nicolson)

After the joy of discovering that one of your favourite authors has a new book out can follow a peculiar kind of anxiety, because what if you don't like it as much as the others? I needn't have worried with Rachel Cusk's *Second Place* (Faber). It is stunning, in all senses. *Assembly* (Hamish Hamilton) by Natasha Brown left me winded for how clever and sad and beautiful and spare it was. Truly the perfect novel. And I adored Ann Patchett's new essay collection, *These Precious Days* (Bloomsbury), which I read in November and will end the year by listening to her read, as audio. Because it's Ann Patchett, one time through isn't enough.

**Caleb Azumah Nelson**  
Author of *Open Water* (Viking)

This year, I loved *Transcendent Kingdom* (Viking) by Yaa Gyasi, the story of a family of four who travel from Ghana to Alabama to make a new life for themselves. Through the course of the novel, the family's history begins to unfold, illuminating stories that have gone unspoken for generations. It's a brilliant novel, with not a word out of place. I also really enjoyed Vanessa Onwumezi's *Dark Neighbourhood* (Fitzcarraldo), a collection of short stories from an unforgettable, searing voice. They occupy a hallucinatory landscape, often veering into the surreal, and each pulses with an electric energy.

**Sarah Hall**  
Author of *Burntcoat* (Faber)

*Sea State* (Fourth Estate) by Tabitha Lasley completely took me by surprise. Part memoir, part investigation into oil-rig culture, part critique of gender and class dynamics, it's incredibly compelling, often dark as the drilled-for product.



Lasley infiltrates this masculine offshore industry, with its dangers, profit and comradeship. Reissued this year with impassioned praise from fellow authors such as Marlon James, Patricia Lockwood and Max Porter, *Mrs Caliban* (Faber) by Rachel

Ingalls is a work of true verve and imagination. Along with her suburban housewife and lab-tested reptilian lover, Ingalls deftly, wittily and rather incredibly liberates readers from the awfulness of convention to a state where weirdness and otherness are beautiful and right.

**Lauren Groff**  
Author of *Matrix* (Heinemann)

I have been in headlong love with Patricia Lockwood's hilarious and subversive mind since her memoir *Priestdaddy*, but her first novel, *No One Is Talking About This* (Bloomsbury), sent me reeling. Everything about this book is testament to her wicked genius. *Everyone Knows Your Mother Is a Witch* (Fourth Estate) by Rivka Galchen flew a bit under the radar, but it is a wise meditation on the kind of hysterical scapegoating we see so often in the age of the internet, though based on a historical fact: that the mother of astronomer Johannes Kepler was once accused of witchcraft. I've been thinking deeply about anagogical literature recently and very few living writers write so achingly toward God as Kaveh Akbar. Real faith, Akbar writes in *Pilgrim Bell* (Chatto & Windus), "passes first through the body/ like an arrow"; each of the poems in this collection finds its target.

**Chibundu Onuzo**  
Author of *Sankofa* (Virago)

My favourite nonfiction book was Ottega Uwagba's *We Need to Talk About Money* (Fourth Estate). It's a memoir that shows how money has affected every stage of Uwagba's

life, from growing up on a council estate, to winning a scholarship to a private school, to negotiating her salary when she entered the workforce. Uwagba is particularly nuanced about class and race. My favourite novel published in 2021 was *Our Lady of the Nile* (Daunt) by Scholastique Mukasonga. It's set in the 1980s, in a Rwandan girls boarding school. It follows all the girlish intrigues, but this is no *Malory Towers*. Looming in the background is the coming genocide. An excellent read.

**Olivia Laing (below)**  
Author of *Everybody: A Book About Freedom* (Picador)

Anyone with a mother ought to read *My Phantoms* by Gwendoline Riley (Granta), a novelist of uncompromising brilliance. It mines the same narrow, dangerous territory as Beryl Bainbridge and Ivy Compton-Burnett: the dysfunctional family unit. Riley homes in on the failing relationship between a mother and daughter, anatomised by way of astonishingly precise dialogue, alongside razor-sharp sentences that delineate an entire emotional landscape. Ouch and wow. There's a similar marvel of ventriloquism in Adam Mars-Jones's *Batlava Lake* (Fitzcarraldo), a story about war delivered by the hopeless, weirdly endearing Barry, which builds to a blindsiding final paragraph.

**Anthony Doerr**  
Author of *Cloud Cuckoo Land* (Fourth Estate)

In *The Dawn of Everything: A New History of Humanity* (Allen Lane), David Graeber and David Wengrow offer an engrossing series of insights into how "the conventional narrative of human history is not only wrong, but quite needlessly dull". They re-inject humanity into our distant forebears, suggesting that our prevailing story about human history – that not much innovation occurred until the invention of agriculture – is utterly



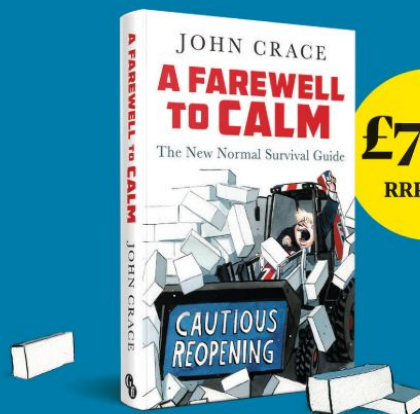
## From lockdown-lifting to Brexit blithering

A brilliantly entertaining chronicle of another tumultuous year on these benighted islands

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wrong. I could have lived in the first hundred pages of *Piranesi* (Bloomsbury) by Susanna Clarke for ever. It's a dream of a novel. *Zorrie* (Riverrun; published early next year) by Laird Hunt is a tender novel that is just as beautiful as Marilynne Robinson's *Gilead* or Denis Johnson's *Train Dreams*.

**Sunjeev Sahota (right)**  
Author of *China Room*  
(Harvill Secker)

Barbara Ehrenreich is an incisive diagnostician of societies and in *Had I Known: Collected Essays* (Granta) she is clear-eyed on the ways in which the American working class has been politically abandoned and culturally demonised. Much of the analysis



applies to our own country. On the novel front, I could not recommend more strongly Gwendoline Riley's *My Phantoms* (Granta): flinty, bracing, exquisite.

**Ferdinand Mount**  
Author of *Kiss Myself Goodbye: The Many Lives of Aunt Munca*  
(Bloomsbury)

These days, I seem to read mostly female novelists from the colder parts of North America. You can't get much farther north than the Ontario of Mary Lawson's icy, compelling stories of calamity and redemption. *A Town Called Solace* (Chatto) keeps you breathless with anxiety, then relief and finally even joy. I felt the same total engagement with Gill

Hornby's *Miss Austen* (Arrow). She reconstructs in beautifully simple detail the story of Jane Austen's sister, Cassandra, and her struggle to protect Jane in life and death.

**Elif Shafak**  
Author of *The Island of Missing Trees*  
(Viking)

This year, reading Anita Sethi's *I Belong Here* (Bloomsbury) was an unforgettable journey. Sethi wrote this book after being the victim of a horrible racist attack on a train from Liverpool to Newcastle. The genius of the author is how she takes the narrative of hatred and discrimination hurled at her and turns it upside down by "going back to where she is from" – the landscapes of the north. Through long walks in nature as she finds a true sense of belonging,

connectivity, renewal and hope, so do we, her readers. I found it not only deeply moving but also quietly transformative. Another read that stayed with me this year has been Kerri ni Dochartaigh's fabulous *Thin Places* (Canongate). Born in Derry, at the height of the Troubles, the author's voice is piercingly honest, movingly heartfelt.

**Kehinde Andrews (below)**  
Author of *The New Age of Empire*  
(Allen Lane)

David Harewood's *Maybe I Don't Belong Here* (Bluebird) is one of the most powerful testimonies to the impact of racism I have ever read. In a similar vein, Guilaine Kinouani's *Living While Black* (Ebury) highlighted the severe problem of racism in the psychological professions that has hallmarked so much of our experiences in the UK, an unfortunate experience we have in common with our American cousins. I had been looking forward to learning more about one of the most important US civil rights activists Fannie Lou Hamer and Keisha Blain's *Until I Am Free* (Beacon) did not disappoint.

**Ruth Ozeki**  
Author of *The Book of Form and Emptiness* (Canongate)

*Double Blind* (Harvill Secker) by Edward St Aubyn is about nature, science, rapacious capitalism, psychoanalysis and human folly, and it is both moving and so funny I had to stop every few pages to wipe tears from my eyes. *Nobody's Normal* (WW Norton) by Roy Richard Grinker is a compassionate, well-researched chronicle of the historical stigmatisation of mental illness. Since "normal" is a social construct, why can't we change it? I love how Katie Kitamura can channel a mind and in *Intimacies* (Vintage) it is the mind of an unnamed interpreter living in The Hague, interpreting for a former president on trial for war crimes.

**Monique Roffey (below)**  
Author of *The Mermaid of Black Conch* (Vintage)

*Still Life* (Fourth Estate) by Sarah Winman gets my vote, not just for its mastery and sweep (Tuscany, London, war, old gay ladies, young men) and the overarching theme of the power of love, but for its talking parrot, Claude. Claude gets some of the best lines. Also, *Fortune* (Peepal Tree Press), by Amanda Smyth, another historic novel, a clandestine love story set amid Trinidad's oil drilling years in the 1920s. I also loved *English Pastoral: An Inheritance* (Penguin) by James Rebanks, out in paperback this year; a poignant and sad book we need in a time of climate emergency.

**Elizabeth Day**  
Author of *Magpie* (Fourth Estate)

My two favourite novels of the year were *Sorrow and Bliss* (Weidenfeld & Nicolson) by Meg Mason, for being hilarious, moving and utterly humane, and Damon Galgut's *The Promise* (Chatto). The label "masterpiece" is far too liberally applied these days, but I did think Galgut's book was deserving of it. In nonfiction, I enjoyed *We Need to Talk About Money* (Fourth Estate) by Otegha Uwagba, which challenged me to rethink my relationship with my finances and did so in a witty and surprisingly touching way.

**John Boyne**  
Author of *The Echo Chamber*  
(Doubleday)

Kevin Power's long-awaited second novel, *White City* (Scribner), was a triumph. There's not enough humour in contemporary fiction but Power brought the laughs and the pathos to this account of a young Dubliner, reared with privilege, who gets involved in a dodgy land deal in the Balkans. In nonfiction, I was impressed by Helen Joyce's *Trans: When Ideology Meets Reality* (Oneworld), a scholarly, compassionate and courageous examination of a subject that's sparked an unhelpful civil war within the LGBTQ community.

**Courtia Newland**  
Author of *A River Called Time*  
(Canongate)

*Keeping the House* (And Other Stories) by Tice Cin is a truly beautiful debut. A mistress of deftly sketched characters that become whole humans in a few lines, Cin tells stories of working-class, inner-city life steeped in truth, emotion and vulnerability. She is one of a new generation of writers who see the splendour of these streets and articulate it with great majesty. Jo Hamya's *Three Rooms* (Vintage) is written in a classical style that's no less incisive for its formality. From the first paragraph, I was hooked. Tension drips through every scene and Hamya depicts London so well.

**Cathy Rentzenbrink**  
Author of *Everyone Is Still Alive*  
(Phoenix)

I like a novel to grab me and *The Book of Form and Emptiness* (Canongate) by Ruth Ozeki gave me very peculiar dreams for a long time. I enjoyed the robust style of *Empireland* (Penguin) by Sathnam Sanghera, an illuminating examination of the "toxic cocktail of nostalgia and amnesia" that still hugely influences our life today. *Four Thousand Weeks* (Vintage) by Oliver Burkeman persuaded



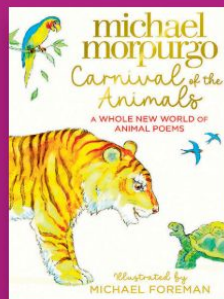


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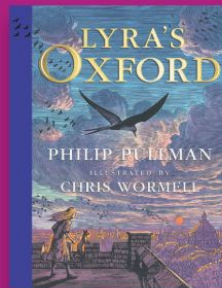


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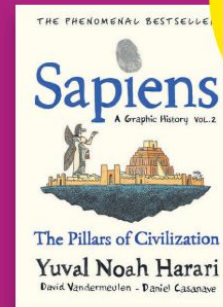
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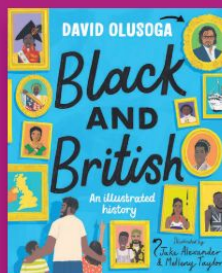
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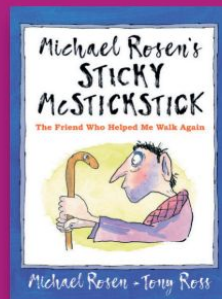
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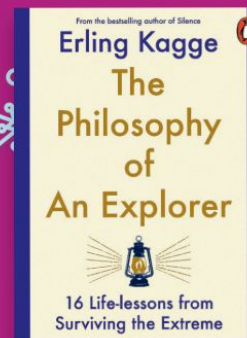
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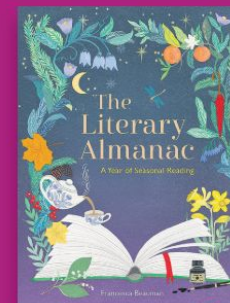
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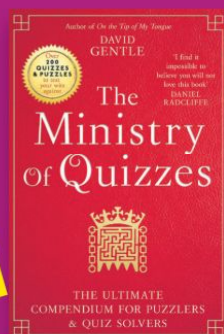
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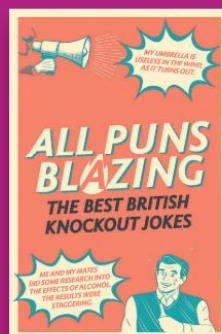
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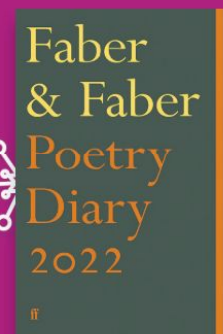
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»» Continued from page 41

me to accept that my time on Earth is finite so I should not fritter it away.

#### SA Cosby

Author of *Razorblade Tears* (Headline)

*Her Name Is Knight* (Thomas & Mercer) by Yasmin Angoe is a dazzling tale of intrigue and revenge with a protagonist who is as deadly as she is beautiful. A feared assassin, Nena Knight soon finds her latest mission to be her most dangerous as it puts her life and her heart at risk. *Arsenic and Adobo* by Mia Manansala is a quirky mystery full of humour and heart with a heroine who is a talent in the kitchen and at a murder scene. *The Heathens* (Little, Brown) by Ace Atkins is US southern noir with a social media twist.

#### Fintan O'Toole

Author of *We Don't Know Ourselves: A Personal History of Ireland Since 1958* (Head of Zeus)

Sally Rooney's *Beautiful World, Where Are You* (Faber) has really stayed with me. For all its wit and style, it has a deep seriousness about the world. Damon Galgut's *The Promise* (Chatto) sustains the same moral purpose while being funny, angry and absurd all at once. Paul Muldoon had a remarkable year. His conversations with Paul McCartney for *The Lyrics* (Allen Lane) spark endlessly fascinating reflections on the relationship between life and creativity. And his new collection, *Howdie-Skelp* (Faber), is dazzling, moving, profound and playful.

#### Jackie Kay (top)

Author of *Bessie Smith* (Faber)

I loved Neil Bartlett's *Address Book* (Inkandescent). Brilliantly written,

interweaving seven different characters across various times, Bartlett's precise storytelling pulled me in. Ian Duhig's *New and Selected Poems* (Picador) is a must have, must read gathering of the best of his work. I was inspired by the beauty and the power of the fabulous collective *4 Brown Girls Who Write*. Beautifully produced by Rough Trade Books, each of the four poets produces a standalone pamphlet that comes to form part of an incredible whole. I was touched by Michelle Zauner's memoir about losing her mother, *Crying in H Mart* (Picador). Zauner writes about food, music, grief and love candidly.

#### Chris Power (below)

Author of *A Lonely Man* (Faber)

Two novels that stunned me this year involve characters overwhelmed by the force of another's personality. The narrator of Gwendoline Riley's *My Phantoms* (Granta) reckons with her parents, one dead, one ailing, who emerge as both spiteful and pitiable. Riley is an immensely talented writer whose sentences cut like knives and she doesn't flinch when blade meets bone. Similarly dauntless, in *Second Place* (Faber), Rachel Cusk abandons the distinctive style of her *Outline* trilogy for a new voice. When M invites L, a painter she admires, to her remote coastal home, psychic combat ensues. It's a profound book and a funny one.

#### Megan Nolan

Author of *Acts of Desperation* (Jonathan Cape)

After the past few years, when even the most ignorant among us took to slinging around virology terms as though we knew what we were talking about, I've found myself drawn to accounts and oral histories of the Aids crisis. *Let the Record*

*Show* (Farrar) by Sarah Schulman is profoundly moving, but also does the important work of reasserting the place of women and people of colour in the history of Act Up. *Paul* (Granta) by Daisy Lafarge is a mesmerising novel about a young woman's trip to France and ensuing entanglement with a man whose grotesque secrets begin to surface. It's enviably intelligent without ever becoming ironic or snide.

#### Joshua Ferris

Author of *A Calling for Charlie Barnes* (Viking)

Three great pleasures for me

this year came from reliable sources. Jo Ann Beard's essays in *Festival Days* (Little, Brown) are some of her finest. Dana Spiotta's novel *Wayward* (Virago) is razor-sharp on any number of things, above all the insoluble ravages of time. Then there were three writers new to me whose books were both reinvigorating and enlightening: Angélique Lalonde's *Glorious Frazzled Beings* (Astoria), Miriam Toews's *Fight Night* (Bloomsbury) and Casey Plett's *A Dream of a Woman* (Arsenal Pulp Press).

#### Lisa Taddeo (right)

Author of *Animal* (Bloomsbury)

*Maggie* (Fourth Estate) by Elizabeth Day is that rare novel that moves and taunts like a thriller, but also envelops and comforts like *Middlemarch*. I didn't want it to end; I wanted to read it in fancy bars for ever. As for *The Right to Sex* (Bloomsbury) by Amia Srinivasan, I cannot say enough about this book. How crucial. How brilliant. How absolutely gratifying to see a mind at work like Srinivasan's, handling the profane and the erudite with unflinching diamond prose.

#### Sathnam Sanghera

Author of *Empireland* (Viking)

My novel of the year would be *A Calling for Charlie Barnes* (Viking) by Joshua Ferris, a hilarious skewering

of the American dream by the man who must be the funniest writer we have. I also really appreciated *The Anarchy* (Bloomsbury) by William Dalrymple, out in paperback this year, which does a great job explaining the East India Company, responsible, more than anything else, for Britain's involvement in the subcontinent. And *Imperial Nostalgia* (Manchester University Press) by Peter Mitchell, which explains how the delusions of the Raj continue to shape our national psychology.

#### Joan Bakewell

Author of *The Tick of Two Clocks: A Tale of Moving On* (Virago)

The sensitivity of Susie Boyt's story of family love, *Loved and Missed* (Little, Brown), wrings the heart: it shows tenderness to each, makes you care for all... a gentle masterpiece.

*The Promise* (Chatto) by Damon Galgut is a remarkable tale of four generations of one South African family and of the country itself. Like his earlier books, it reveals him as a master of human complexity. No wonder it won the Booker.

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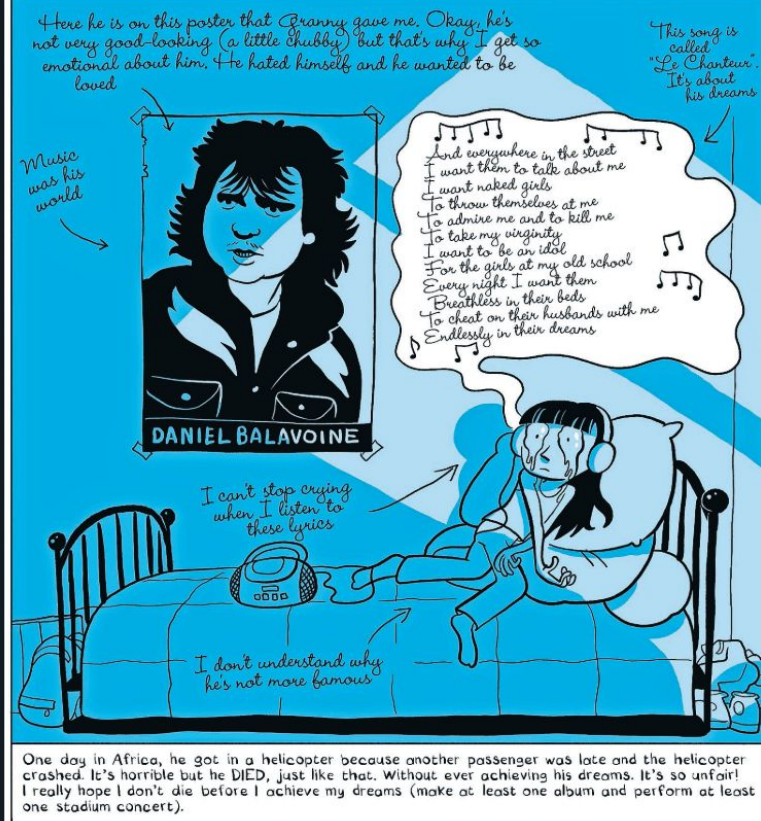
## Books

### Graphic novels, photography and art books of the year

#### Graphic novels

##### The Dead Singer

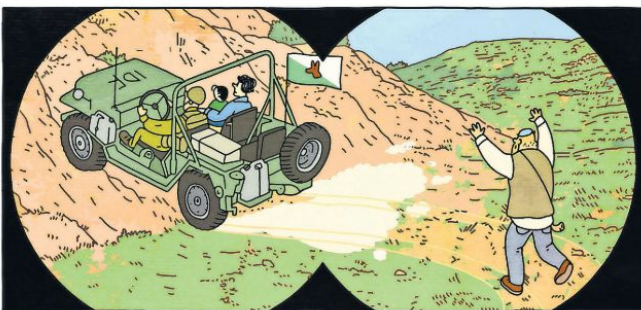
At my granny's house, I discovered an unknown French singer with the most beautiful voice. His name was Daniel Balavoine. My grandmother had all his albums. He was a sensitive, misunderstood artist who lived a long time ago.



(According to a true story told by Esther who is 10 years old)

Riad Sattouf

LEFT Riad Sattouf's *Esther's Notebooks* and, below, *Tunnels* by Rutu Modan.



## Let's hear it for the girl

I've read some crazily good graphic novels this year: sad comics, funny comics, exquisitely drawn comics. But it was probably *Esther's Notebooks* by Riad Sattouf (translated by Sam Taylor), the first three volumes of which were published in rapid succession by the brilliant Pushkin Press, that I most looked forward to opening. Sattouf bases these (in France, bestselling) stories about the everyday life of a little girl who lives in Paris on real conversations with the daughter of a friend, and thanks to this they have an illicit veracity that's powerfully attractive to readers of all ages: my small niece Edith and I both adore them. In my hands, Esther's adventures comprise an indispensable guide

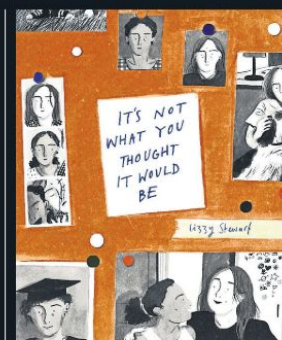
to the conflicts of 21st-century girlhood: I see them as slyly feminist. But in Edith's, they're just madly enjoyable: naughty, resonant and true.

I also loved *Tunnels* by Rutu Modan (Drawn & Quarterly; translated by Ishai Mishory), in which two rival archaeologists attempt to find the Ark of the Covenant beneath the wall that separates Israel from the West Bank. It's impossible not to think of Tintin as you turn this book's pages: here are good guys, and bad guys, and museum-standard sarcophagi. But it works on a deeper level, too, its real subject being contested land, and all the ways in which competing narratives are imposed on such territory. Modan is a genius

and I hope lots of people will read this story with its ending that might have been borrowed from Evelyn Waugh's *A Handful of Dust* – and then, perhaps, seek out her earlier books, *Exit Wounds* and *The Property*.

It was wonderful to see Alison Bechdel, of *Fun Home* fame, return with *The Secret to Superhuman Strength* (Cape), a knowingly neurotic memoir of her lifelong obsession with fitness that covers so much territory – what other writer would detour into Jane Fonda and William Wordsworth? – it demands to be reread immediately. Wrestling the notion of physical self-improvement from the clammy hands of the so-called wellness industry, Bechdel puts it instead in the context not only of her own struggle to be happy (exercise is her balm), but of centuries of literary and social history. The result is transcendent, and does the reader far more good than a Peloton class and a cup of turmeric tea.

Finally, a debut, and a big return.



'An amazing first outing': *It's Not What You Thought It Would Be*.

Lizzy Stewart's story collection *It's Not What You Thought It Would Be* (Fantagraphics) is an amazing first outing, one I relished both for the way it looked – you've never seen an English housing estate look so gorgeous – and for its dialogue (these tales of female friendship and teenage boredom require restraint when it comes

to speech bubbles). But her rare delicacy made for some contrast to a book I read at about the same time: a counterfeit meta-memoir called *Fictional Father* (Drawn & Quarterly) by Joe Ollmann, a veteran comics star whom no lesser an artist than Seth has described as "the last of the great funny/sad underground cartoonists".

Jimmi Wyatt's syrupy daily strip, *Sonny Side Up*, has earned him fame, fortune and the nickname Everybody's Dad. But, alas, in reality pa is a nightmare: a raging egomaniac who has long neglected his family. What happens when Jimmi dies and bequeaths his strip to his artist son? Will Cal ever be able to find his own voice? Though no one does galumphing human failure better than Ollmann, thankfully his tongue is also ever in his cheek. On the book's jacket, the eye falls on one puff quote in particular. "Don't worry, my father is not really like this," writes a certain Sam Ollmann-Chan.

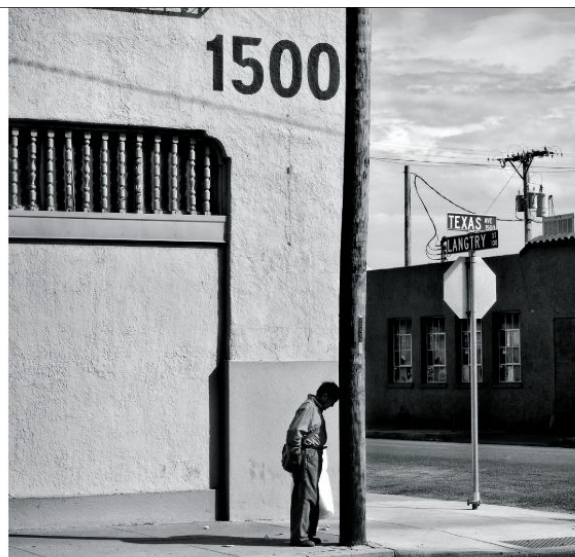
Rachel Cooke



## Photography



**LEFT**  
Lauren Hutton,  
Miami, 1989,  
from Helmut  
Newton's  
*Legacy*. ©  
Helmut Newton  
Foundation,  
Berlin



**LEFT**  
Warehouse  
district, El  
Paso, Texas,  
2015, from Matt  
Black's *American  
Geography*. ©  
Matt Black/  
Magnum Photos

# The call of the wild

*Peter Conrad spends six years in the Amazon with Sebastião Salgado, five decades with Helmut Newton, and long months on the road in America*

In colonial times, Brazil's European settlers referred to the malarial, snake-infested jungle of the Amazon as a "green hell". Sebastião Salgado's superb *Amazônia* (Taschen) sees it as a black and white heaven, or as a paradise in the process of being lost – not closed to unworthy human beings but whittled away by farmers and churned up by mining. Salgado mythologises the landscapes he photographs, and his documentation of six years in the Amazon looks like a reprise of the first week in Genesis. As drenching rainstorms retreat from the

steaming, apparently molten earth, dry land solidifies; tribal people clamber out of the river and begin to increase and multiply; the creator's covenant with his biodiverse creation is renewed by a rainbow that arches over the mountains.

Salgado depicts the indigenous Amazonians as noble savages, innocent but startlingly elegant with their feathered headdresses and patterned face paint. Ejected from Eden, their latter-day descendants perform eroticised war dances in Helmut Newton's *Legacy* (Taschen). Newton, who enjoyed reducing his sophisticated female subjects to a primitive state, saw clothes as fetish wear that revealed the body rather than covering it. Models were stripped nude after the catwalk parade ended, then ordered to reassume their strutting poses: is their bare skin also a disguise? Jerry Hall squeezes a slab of bleeding



**LEFT**  
Novice monks  
wearing face  
shields at Wat  
Molilokkayaram  
Buddhist temple  
in Bangkok,  
April 2020, from  
*The Year That  
Changed Our  
World*. Lilian  
Suwanrumpha/  
AFP

beef against her face, and another model shows off the Bvlgari jewels on her wrists and fingers while chopping up an uncooked chicken. In Newton's perverse tableaux, beauty is an act of violence, an armed assault on nature.

Matt Black's *American Geography: A Reckoning With a Dream* (Thames & Hudson) is a tragic atlas, documenting long months on the road in impoverished tracts of the country.

The palette is stark, inky black and icy white, with flights of baleful Hitchcockian birds blotting out a washed-out or ashen sky. If the sun shines, it glints from junked liquor bottles, and the music that accompanies Black's halting progress is made by the squeaking of plastic seats in a Greyhound bus. When western horizons open up, the space looks desolate, not grandly primordial like Salgado's Amazon. Yet the photographs confer

a stoical dignity on these exiles from America's glossy promise, and notes from Black's journals reveal how compassionately he listened to their jaunty tales of woe.

**The Year That Changed Our World** (Thames & Hudson) chronicles the pandemic in bright, sometimes lacerating colour. It begins by exposing something no one wants to see, as a passing cyclist in Wuhan pointedly ignores a corpse slumped in the street. Surreal oddities soon beguile the eye. An Indian policeman wears a blow-up of the spiky red coronavirus as a helmet; in Virginia, shop window dummies in evening dress occupy alternate tables in a fancy restaurant to enforce social distancing. Near the end, the nave of Salisbury Cathedral becomes a vaccination clinic, while in the Barcelona opera house a string quartet serenades an audience of 2,000 potted plants. Both spectacles are post-apocalyptic but somehow reassuring: religious faith gives way to medical science, and greenery reinherits the abused Earth.

## Art

# Freedom fighters and French letters

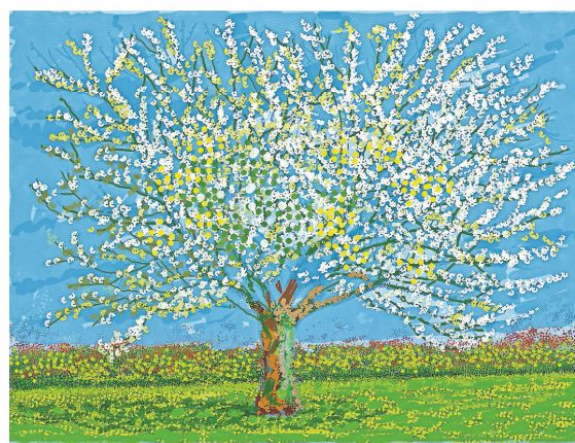
*Edmund de Waal evoked early 20th-century Paris, David Hockney revelled in spring and Ai Weiwei relived his battles with the Chinese state. By Tim Adams*

When I spoke to Ai Weiwei earlier this year, he insisted that "whenever we talk about democracy, we're talking about continuous questioning and argument". The artist's latest contribution to that ongoing debate is a typically forthright memoir, *1000 Years of*

*Joys and Sorrows* (Bodley Head), in which he offers a personal history of his ongoing battles with the repressive Chinese state, and his defiant dramatisation of what creative freedom looks like. "To express yourself needs a reason," Ai writes, "but expressing yourself is the reason."

The more years that pass, the more David Hockney delights in the colouring in of the seasons. *Spring Cannot Be Cancelled* (Thames & Hudson) celebrates lockdown in a farmhouse near Bayeux, eyes and iPad alive with sap-drenched greens and the dazzle of sunlight. Happily, his long-term confidant, Martin Gayford, was on hand – or at least on FaceTime – to record the painter seeing the world afresh, again.

Rebecca Birrell's *This Dark Country: Women Artists, Still Life and Intimacy in the Early Twentieth Century* (Bloomsbury) asks a provocative series of questions about the pioneering lives of artists including Gwen John, Vanessa Bell and Dora Carrington and then finds imaginative ways to answer them.



*No 180* by David  
Hockney, from  
*Spring Cannot  
Be Cancelled*.  
© David Hockney

Key among the questions is this one: "What kind of life, what kind of selfhood, would best nourish their art?" In a striking act of collective empathy, Birrell brings to life not only the interior worlds of the painters and their work, but also the support network – of female

friends and lovers and domestic staff – that enabled them.

Edmund de Waal's *Letters to Camondo* (Chatto & Windus) is a poignant coda to his bestselling *The Hare With Amber Eyes*. In it, he recreates the world of the early 20th-century Parisian elite with "talk and food and porcelain and politesse and civilité and everything possible", through the preserved house of the great Jewish collector Count Moïse de Camondo, which uniquely escaped Nazi looting. His reconstruction is told in a series of letters to Camondo across a century, a delicate homage to what he calls "*lacrimae rerum*": the tears of objects.

Philip Hoare's *Albert and the Whale* (Fourth Estate) begins as a book about Albrecht Dürer and his (failed) efforts to draw a beached leviathan. It quickly becomes something far stranger and more magical, a vivid, free-wheeling personal memoir of an obsession with an artist, as well as a meditation on the great realist eye of the northern renaissance, who "painted God in dirt and blood".



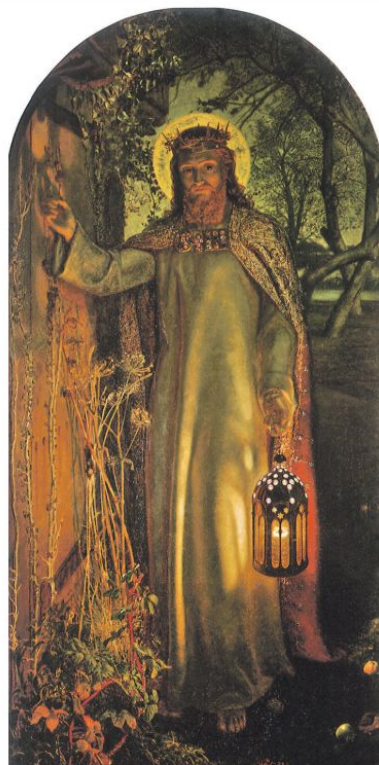
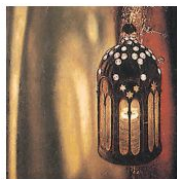
# Puzzles

## Guess the painting by Laura Cumming



**This week's question:**  
Whose smile is this  
(above)? Answer  
next Sunday.

Last week's lantern (below) came from Holman Hunt's pre-Raphaelite hit, *The Light of the World*. The image was so popular that Hunt painted it many times over; this is the version made for St Paul's Cathedral c1900. Christ appears in satin, rubies and a 24-carat halo, knocking at a door in seething twilight. The image is both painfully literal – Christ holds a big light – and laboriously allegorical, with its fallen apples and overgrown door, shut against him. Seven million people queued to see the travelling version, some sinking to their knees in reverence. This is art as spiritual guidance.



## Emoji Madonna songs

Guess the Madonna track from the emoji symbols. Answers at the bottom of page 47



Set by Killian Fox

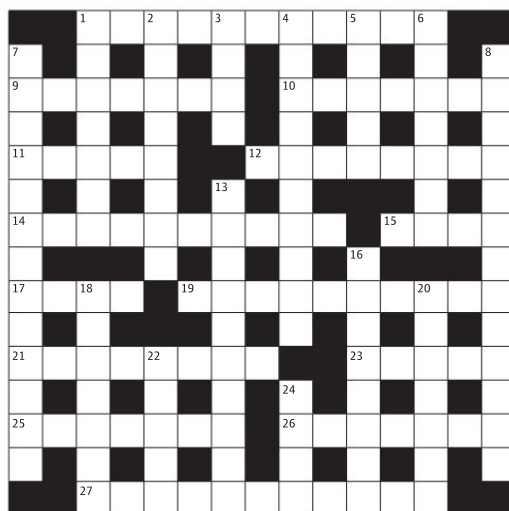
## Everyman crossword No.3,921

### Across

- 1 Cryptically artful. False? That's a big no (4,7)
- 9 Ultimately pomelo varieties? (7)
- 10 It's travelled fast, leading to hurly-burly? (7)
- 11 In microwave, reheats a little nightcap: nobleman's losing head (5)
- 12 Pumppernickel, reportedly dry, raised (3,5)
- 14 On cue, fairy might become confrontational (2-4-4)
- 15 Eat some ketchup (4)
- 17 Last imbecile (4)
- 19 EU backs protective measure, British pound for French food (6,4)
- 21 In Qatar, perhaps good to leave the country (8)
- 23 Valued – or scolded (5)
- 25 Rowling initially overwhelmed by Potter: she writes adult novels (7)
- 26 First-year student's increasingly amorous (7)
- 27 Is later worried about sin, provides images (11)

### Down

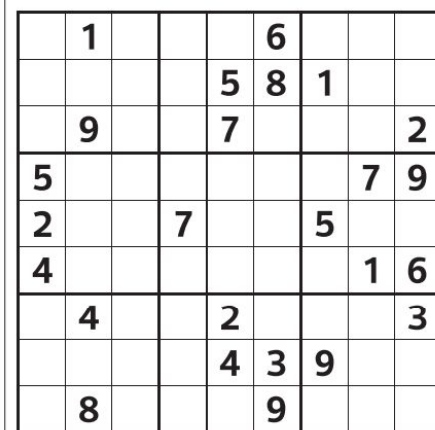
- 1 Honestly cunning to hide class (7)
- 2 An unrivalled governor: unofficial supreme, then ubiquitous sovereign, primarily? (8)
- 3 Flower is one of eight, we're told (4)
- 4 They're seen in cells, tubby policemen eating a bit of shortbread (5,5)
- 5 Abandon husband becoming cold in Bush (5)
- 6 Most barren meadow where birds found (7)



- 7 Sound teaching, organised, taking register (8,5)
- 8 Ignores discomfort when wearing tank top? (4-9)
- 13 Easy displaying softer self (10)
- 16 Strangely, inert gas is most likely to combust (8)
- 18 Everyman's getting a cheque returned: what's needed is folding stuff (7)
- 20 They're seen at doorways, somewhat flat-chested (7)
- 22 Sideways look offered up, taking in bold defiant figure (5)
- 24 A group of airmen takes to the skies, covering great distance (4)

We regret to announce that, until further notice, we are unable to take entries or offer prizes for solvers of the Everyman weekly crossword.

## Sudoku classic



Fill in the blank cells using the numbers 1 to 9. Each number must appear just once in every row, column and 3x3 box.

SOLUTION No. 3,920





1	2	3	4	5	6	7	8	9	10
11	12								
13									
14									
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34									

## Across

- 1 Substance in tank is hard buoyant graphite (4)  
4 Curb tots running wild in hamper (8)  
\*11 A cautious person (10)  
13 Unified creatures close to being included among hybrids (5)  
14 Fresh horses are cleverly taken round soggy ground (6)  
15 Bit of burley in tobacco box, sort of hickory (8)  
16 Tractor cutting pillar diagonally (5)  
17 Lion maybe removing 50% of herd? (3)  
19 Catch walrus? It makes one very sad (9)  
22 Androgyny in plants is common with variation round east (9)  
24 Outsiders at Cheltenham – what many will have a punt on (3)  
27 Each with mutton getting to leave nothing on plate (5, 2 words)  
29 I may dress rich lot with ultimate in elegance (8)  
30 It can combine with antibody, tending to occur in a female (6)  
31 Fish found in the sea or in a river (5)  
32 Specialized scientist: he's got mice for working on (10)  
33 What's a nonpareil like? Don't be so nosy! (8)  
34 Blue dye that's appropriate, as it's said, for such bags (4)

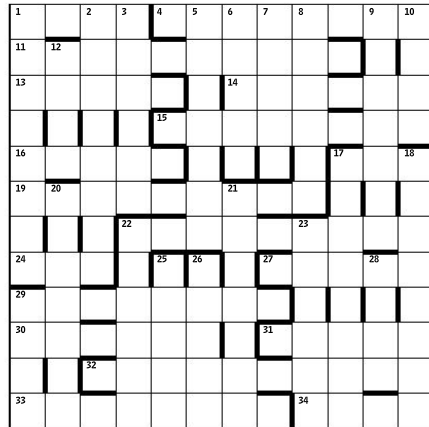
## Down

- 1 I'll leave ladies, maybe leading a Neapolitan folk dance (8)  
2 Like a jab? It'll treat marsh rot (8)  
3 Chestnut's second in race by missing hedge (6)

- 5 What's guy whacked hard with end of baton? (7)  
6 Prop over–stretching in twice getting dropped (5)  
7 Article, green, showing what is height of fashion (or was) (5, 2 words)  
8 Quake (not the first) clear in the NE (6)  
9 What can be useful in cutting stones? Shaping sard can (7)  
10 Durable timber essential to decorate a kitchen (4)  
12 One just before stroke given a bone (4)  
17 Canons, Catholic, preceding liturgy with soaring tune (8)  
18 Cutting guides, some in pool getting allowed in (8)  
20 Almost everything filling floor or window display (7)  
21 Endless outrage coming up about 'dry' functions (7)  
22 Dam in Germany gives this menacing rumble (6)  
23 Commander writing about moving up artillery cannons (6)  
25 Holes excavated for where the dead will rest (5)  
26 Coke imbibed in alcoholic tippie yielding kick? (5)  
28 Trucks? Squatter regularly moves around in these (4)  
29 Choice hunks of pork? One bit of each thereof (4)

The Chambers Dictionary (2014) is recommended.

## Azed No. 2,582 Plain - Competition Puzzle



Name \_\_\_\_\_

Address \_\_\_\_\_

Post code \_\_\_\_\_

## Azed No. 2,579 solution &amp; notes

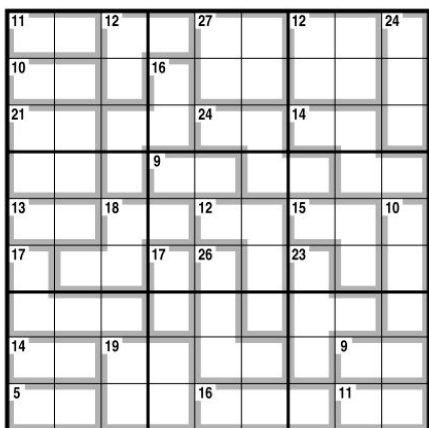
1	2	3	4	5	6	7	8	9	10
11	12	13	14	15	16	17	18	19	20
21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40
41	42	43	44	45	46	47	48	49	50
51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70
71	72	73	74	75	76	77	78	79	80
81	82	83	84	85	86	87	88	89	90
91	92	93	94	95	96	97	98	99	100

Across 11, r + a violi(n); 17, a in tele; 25, comp. anag.; 32, anag. in em; ref. 30 Ac; 33, 'ide'; 34, anag. in assess.  
Down 4, ance(stress); 6, a in Hul(l); 8, aria in to pin; 28, ref. 'omnia vincit a.' (Virgil); 29, anag. of first letters, & lit.

## Rules and requests

Send correct solution (one only) and clue to replace definition asterisked (on separate sheet also bearing name and address, securely attached) to Azed No. 2,582, PO Box 518, Oxford, OX2 6WX. Entries should be received by Monday week at the latest. Please add a brief explanation of your clue (one entry only). Emailed entries from overseas will be accepted, addressed to jcrowther2000@hotmail.com

## Killer by Godefridus



Normal Sudoku rules apply, except the numbers in the cells contained within grey lines add up to the figures in the corner. No number can be repeated within each shape formed by the grey lines.

Emoji answers  
1. Love Makes the World Go Round 2. La Isla Bonita  
3. Like a Prayer 4. Frozen 5. Material Girl

## Chess by Jonathan Speelman

## Diagram 1

Carlsen has played 24 Bg2–e4. Can you see his idea after 24 ... bxa4, which admittedly is very unclear. (See game.)

The World Championship match passes the halfway mark today in Dubai with the eighth of the 14 games starting at 12.30 London time. I'm writing after the first five games with honours even. Indeed, all five were drawn but that certainly doesn't mean that they were without incident. Match chess is very different from tournament play, partly because with every game against your main – or rather only – opponent, the tension is unrelenting. It takes its toll mentally and physically and Magnus Carlsen and Ian Nepomniachtchi will both have spent months preparing.

You can see a match as a series of battles in the context of an overall war. In the early battles reconnaissance is crucial and both players have elicited valuable information. Nepo knows that (for the moment) Magnus is shaping up to play the famous Marshall Attack as Black in the Ruy Lopez. Carlsen has established that Nepo probably won't defend his favourite Grünfeld against 1 d4 and faced a Petroff when he switched to 1 d4.

Carlsen's first game as White was the violent battle below. The previous score between the two is in Carlsen's favour overall, but at classical chess, admittedly including a couple of games when they were children, Nepo led 4–1 in wins. Before start of play I anticipated a close contest and it still looks that way.

Magnus Carlsen v Ian Nepomniachtchi  
Dubai 2021 (game 2)  
Catalan

1 d4 Nf6 2 c4 e6 Nepo's main defence is the Grünfeld (2 ... g6 3 Nc3 d5) but Magnus was undoubtedly more than ready so he switched.

3 Nf3 d5 4 g3 Opting for a Catalan in which White fianchettoes the bishop.

4 ... Be7 5 Bg2 0–0 6 0–0 dxc4 7 Qc2 b5 7 ... a6 used to be played but 7 ... b5 has been investigated more recently.

8 Ne5 Unusual. 8 a4 b4 is normal when 9 Nfd2 (8 Ne5 Qxd4! gives Black a lot of play) 9 ... b3 10 Qxc4 Ba6 11 Qxb3 c6 is one critical line.

8 ... c6 9 a4 Nd5 Blocking the diagonal. 10 Nc3 f6 11 Nf3 Not 11 Ng4 b4 when 12 Ne4 is impossible due to f5.

11 ... Qd7 11 ... b4 was also very unclear. 12 e4 Nb4 13 Qe2 Nd3 14 e5 Bb7 15 exf6 Bxf6 16 Ne4 Na6 17 Ne5! 17 Nxf6+ gx f6 18 Bh6 Rf7 was probably better in theory.

17 ... Bxe5! 18 dxe5

## Diagram 2

18 ... Nac5! Carlsen had missed this, after which Black gets very active. 19 Nd6! Nb3 20 Rb1 White could also sacrifice the exchange with 20 Be3. 20 ... Nbxcl! Cashing in, but leaving a position which is relatively easy to play for White. Anand suggested 20 ... Rab8 21 Be3 c5 22 Nxb7 Rxb7 offering the exchange himself, but keeping the lovely knights, and I would have liked this. 21 Rbxcl Nxc1 22 Rxc1 Rab8 23 Rd1 Ba8 24 Be4 (See diagram 1) Nepo had underestimated this move initiating kingside play.

24 ... c3! To accelerate the opening of the b-file. If 24 ... bxa4 25 Bxh7+ Kxh7 26 Qh5+ Kg8 27 Rd4 Qe7! (not 27 ... Rxb2?? 28 Rh4 Rb1+ 29 Kg2 c5+ 30 Kh3 and wins) 28 Rh4 Qxh4 29 Qxh4 Rxb2 30 Qxc4 Rb1+ 31 Kg2 c5+ 32 Kh3 Bd5! 33 Qxc5 and with perpetual check averted, Black has the better chances, though apparently White should hold after 33 ... a3 34 Qxa3 Rxf2 35 Qxa7 Rxb2+! 36 Kg4 Kh7 37 Qf7! (the only move) 37 ... Rh6 38 Kg5 Re1 39 Nf5! exf5 40 Qxd5. 25 Qc2 g6 Weakening f6, but if h6 he feared a bishop retreat followed by Qd3. 26 bxc3 bxa4 Computers like 26 ... Qg7 27 f4 g5 to get kingside play, but this was very difficult to find and assess. 27 Qxa4 Rfd8 28 Ra1 c5 29 Qc4 Bxe4 30 Nxe4 Kh8 31 Nd6 Rb6 32 Qxc5 Rdb8 33 Kg2 a6 34 Kh3! Avoiding Qc6+, which didn't work the previous move since a7 was hanging, but was now a threat. 34 ... Rc6 35 Qd4 Kg8 36 c4 Qc7 37 Qg4

## Diagram 3

37 ... Rxd6 Very sensibly bailing out. 38 exd6 Qxd6 39 c5 Qxc5 40 Qxe6+ Kg7 41 Rxa6 Rf8 Avoiding the horrible trap 41 ... Qxf2? 42 Qe5+ Kh6 43 Qxb8 Qf1+ 44 Kh4 Qxa6 45 Qf8 mate! 42 f4 Qf5+ 43 Qxf5 Rxf5 44 Ra7+ Kg8 This ending is drawn if somewhat unpleasant, and Nepo held without undue difficulty. 45 Kg4 Rb5 46 Re7 Ra5 47 Re5 Ra7 48 h4 Kg7 49 h5 Kh6 50 Kh4 Ra1 51 g4 Rh1+ 52 Kg3 gxf5 53 Re6+ Kg7 54 g5 Rg1+ 55 Kf2 Ra1 56 Rh6 Ra4 57 Kf3 Ra3+ 58 Kf2 Ra4 Here they agreed the draw.



1 Magnus Carlsen v Ian Nepomniachtchi (to play)

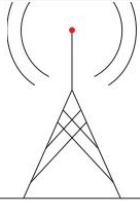


2 Magnus Carlsen v Ian Nepomniachtchi (to play)



3 Magnus Carlsen v Ian Nepomniachtchi (to play)





# Television

By Hollie Richardson

Films by  
Jonathan Romney

## The week's highlights

### Today

#### Pick of the Day You Don't Know Me

BBC One, 9pm

"I've done some bad things in my life; you're gonna know about a lot of them by the time that we're through." In the slow-burning opener of this four-part crime drama, damning evidence suggests Hero (Samuel Adewunmi) is guilty of murder. Adamant he'll prove the charge wrong, he recalls his own version of events. As with most extraordinary stories, it all begins with a boy meeting a girl – but then she disappears. All episodes will be available on iPlayer afterwards.



#### Doctor Who: Flux

BBC One, 6.20pm

We've reached the concluding episode of the Flux storyline, which sees the forces of darkness in complete control. How will Jodie Whittaker's Time Lord and her companions Dan (John Bishop) and Yasmin (Mandip Gill) save the day? There are three special episodes to come with Whittaker in 2022 before the new Doctor is revealed.

#### Close to Me

Channel 4, 9pm

Buckle up: the penultimate episode of this thriller series rewinds a year before Jo's (Bonnie Neilson) fall, this time from the perspective of her slippery husband Rob (Christopher Eccleston). We finally start to make some sense of a series that has been somewhat ridiculous and cringeworthy at times – yet guiltily compelling. **HR**

#### Film

##### The Old Man & the Gun

(David Lowery, 2018)

Channel 4, 12.30am

A somewhat saner, more earthbound venture from the director of the almost abstract supernatural reverie *A Ghost Story* and of one of 2021's strangest, Arthurian fantasia *The Green Knight*. This sees David Lowery offering a tender but gritty tribute to his star Robert Redford. Grizzled but dashing as ever, he plays real-life criminal Forrest Tucker, on the run after escaping from San Quentin and still robbing banks into his 70s. Sissy Spacek plays the woman he kindles a passion with, Casey Affleck is the cop on his trail, and Danny Glover, Elisabeth Moss and Tom Waits flesh out a gentle but emotionally rich, stylistically fine-tuned reconnection with the more fluid and poetic American crime cinema of the 1970s. **JR**

### Monday

#### Pick of the Day Ragdoll

Alibi, 9pm

From the makers of *Killing Eve*, here's another crime thriller that's similar in tone (slightly odd but beautiful characters who find merriness in the macabre with witty one-liners). It follows a group of cops unpicking the sinister case of the "Ragdoll" – a flesh body made from six different people's body parts stitched together. They discover that six more people are due to meet the same fate – including one of the officers. Enjoyable, if you can stomach the grisliness.



#### The Atom and Us

PBS America, 7.35pm

"Loved, hated and impossible to ignore – the atom changed our world." So begins this exploration of our relationship with atomic power from the second world war – and across several high-profile nuclear disasters. It examines both personal and political reactions, and why hopes for a nuclear future aren't extinct just yet. **Henry Wong**

#### Succession

Sky Atlantic, 9pm

Anyone else feel the looming sense of doom coming to a head at Kendall's (Jeremy Irons) party last week? The penultimate episode picks up with sibling tensions more fraught than ever. Will Shiv's (Sarah Snook) allegiances change? And is everybody going to make it to the season finale in one piece? **HR**

#### Film

##### Topsy-Turvy

(Mike Leigh, 1999)

Film4, 11.25pm

Mike Leigh watchers were baffled when he announced a film about Gilbert and Sullivan, but his venture into Victoriana makes perfect sense if you consider the Dickensian streak running through his social portraits. The first of what became a 19th-century trilogy (with *Mr Turner* and *Peterloo*), here's a richly textured portrait of a whole swathe of society, from fashionable drawing rooms to the wings of the D'Oyly Carte company, as Messrs G and S (Jim Broadbent, Allan Cordaner) reinvent their successful formula with the Japanese-inspired *The Mikado*. Shining among a superb cast are Katrin Cartlidge, Martin Savage and Shirley Henderson, whose rendition of *The Moon and I* is a gentle jolt to the tear ducts. **JR**

### Tuesday

#### Pick of the Day Landscapers

Sky Atlantic, 9pm

Olivia Colman and David Thewlis are perfectly cast as seemingly ordinary, if ever so slightly creepy, Susan and Christopher Edwards – who are also two killers on the run. Based on a true story, this four-part dark comedy picks up in France, where Christopher calls his stepmother to confess there are two bodies buried in the garden of their old house back in the UK. As police dig up the remains, the Edwardses – now penniless and haunted – board a train to St Pancras...



#### The Cult of Conspiracy: QAnon

Channel 4, 9pm

What happens when a fringe conspiracy theorist movement suddenly breaks into the mainstream? Ben Zand digs deep into QAnon – the group associated with Covid-19 misinformation and last year's fatal storming of the Capitol in Washington DC – to try to gain an understanding of what sets people on such a path.

#### Insecure

Sky Comedy, 9pm

Issa, Molly, Kelli and Tiffany do something they haven't done for a while – hang out together. And fans know what cracking telly that makes. Instead of heading out for dinner, they slip into their PJs, get high and have a night of deep and meaningful (oh, and Kelli slides into Daniel Kaluuya's DMs). As we hurtle towards the final ever episode, emotions are running high. **HR**

#### Film

##### Jerry Maguire

(Cameron Crowe, 1996)

Sky Showcase, 9pm

From the brief glittering period when former rock critic Crowe was the hot Hollywood thing, this brash comedy persuasively channels the wit and cynicism of his guru Billy Wilder. Tom Cruise is a sports agent who suffers a sudden, dramatic attack of integrity, Cuba Gooding Jr is the football player who sticks with Jerry, while Renée Zellweger's breakthrough appearance shows real freshness, before her persona got Bridgetised into a shtick. On release, this felt like a major, on-the-ball American satire – although Alexander Payne, Jason Reitman et al have subsequently done similar things more concisely – and it deserves to be remembered for more than Gooding's deathless catchphrase "Show me the money!" **JR**

### Wednesday

#### Pick of the Day Positive

Sky Documentaries, 9pm

"This government has been dragging its feet on Aids, because of your distaste of the whole subject." Episode two of this brilliant and powerful three-part documentary series opens by retracing Thatcher's response to the skyrocketing HIV/Aids death rates in the mid-1980s. The Rev Richard Cole, Lisa Power and other leading LGBTQ+ figures recall what impact Tory health minister Norman Fowler's (below) "Don't Die of Ignorance" campaign had in the community.



#### Paul O'Grady: For the Love of Dogs

ITV, 8pm

Tonight's dose of wholesome canine goodness includes an overly eager German shepherd puppy that doesn't know how to calm down, and a terrified west highland terrier that is too scared to step outside the house. Will O'Grady and the Battersea gang be able to encourage them? **HR**

#### Mobo Awards: Access All Areas

BBC One, 10.35pm

DJ Target presents highlights from the annual awards show celebrating music of Black origin, streaming in full on YouTube. Nominees this year include Dave – who has continued to inject his wordplay-heavy rap with sharp political commentary on his second album – and the bold and irresistible Little Simz. **Hannah J Davies**

#### Film

##### While We're Young

(Noah Baumbach, 2014)

GREAT! Movies, 9pm

A deliciously uncomfortable comedy about the agonies of keeping up with the Joneses, hipster-style. Ben Stiller and Naomi Watts play Josh and Cornelia, a frazzled New York couple whose slide into middle-aged ennui seems to be arrested by their friendship with an immaculately cool younger pair (Adam Driver, Amanda Seyfried). The joke is that the latter are on the bleeding edge of newness because they're so committedly retro. Meanwhile the problem of ethics, and the question of authenticity and fakery, are highlighted by Josh's attempt to complete his film about a high-minded, Frederick Wiseman-like documentarian. One of the smarter American social satires in recent years, dizzily acted. **JR**



## Thursday

### Pick of the Day How to Make It on OnlyFans

Channel 4, 10pm

OnlyFans: the new frontier of sex work or an exploitative fad? Alex Sim-Wise – a former glamour model who makes up to £10,000 a month on the subscription-based site – set up a consultancy for people who decided after losing their jobs in lockdown that they wanted to try and emulate her success. Here, we meet ex-customer services worker Emily to sales worker Zoe – as they navigate the reality of their new livelihoods.



### Nadiya's Fast Flavours

BBC Two, 8.30pm

Sad news: it's the penultimate episode in Hussain's therapeutic cooking series. Tonight's menu is all about relaxed and ready-to-go recipes for chilled-out evenings, including a nutty Bombay burger ("an Indian meal in one bite") and sticky BBQ sriracha chicken. Room for dessert? She's also serving a banana thyme loaf and dreamy apple and custard pie.

### 24 Hours in A&E

Channel 4, 9pm

Another night of tense and emotional drama. In the emergency room: elderly Iris has been admitted with two severe leg fractures and staff fear she won't survive the ordeal. Plus, Elijah turns up with a finger that got caught in a kebab slicer, and Alison is rushed in with life-threatening sepsis. HR

### Film

#### The Manchurian Candidate

(John Frankenheimer, 1962)

BBC Four, 9pm

A thriller that has gained new traction with every new twist of American politics, although readable either through a left- or a right-wing lens; it certainly felt like the key subtext to a lot of Trump-era anxieties. Laurence Harvey plays a squeaky-clean hero of the Korean war who becomes a pawn in a communist plot to overthrow the US government. Angela Lansbury is terrifying as his conspirator mother, Frank Sinatra is the major trying to save the day. Based on Richard Condon's 1959 novel, and pre-empting the 70s American paranoid thriller cycle, this is an authentic mind-bender – witness the teasing tag-line: "If you come in five minutes after this picture begins, you won't know what it's all about." JR

## Friday

### Pick of the Day Vienna Blood

BBC Two, 9pm

The Freudian double act – brilliant young psychoanalyst Max Liebermann and husky-toned investigating officer Oskar Rheinhardt – reunite to solve another bizarre murder mystery in 1900s Vienna. Eccentric in tone and humour, the second season focuses on a depressed countess who is found drowned in the bath of her lavish hotel suite, and also happened to be one of Liebermann's patients. Episode one sees them dive straight into solving the head-scratching puzzle.



### Dispatches: Vaccine Wars – The Truth About Pfizer

Channel 4, 7.30pm

The Pfizer vaccine has already saved millions of lives, and it has been chosen for the roll-out of boosters. However, as the pharmaceutical corporation makes record-breaking profits after hiking up its prices, reporter Antony Barnett investigates the ethics of the vaccine-makers.

### Grayson's Art Club: An Exhibition for Britain

Channel 4, 8pm

Don't dwell on the realisation that Perry's first TV art club aired in the first lockdown – now nearly two years ago. Here's a celebration of the public's pandemic artwork in a one-off exhibition. He takes viewers on a behind-the-scenes tour of the collection at the Bristol Museum and Art Gallery. HR

### Film

#### Vampire Circus

(Robert Young, 1971)

Talking Pictures TV, 10.55pm

One of the more exotic flowerings of the Hammer studio, in its gothic erotic phase that produced the likes of *Lust for a Vampire* and *Twins of Evil*. In the 19th century, a Serbian village is visited by the sinister "Circus of Night", causing local dark deeds to come home to roost. Adrienne Corri – fresh from *A Clockwork Orange* – plays the troupe's resident Woman of Mystery; Laurence Payne, TV's teatime sleuth Sexton Blake, is the schoolmaster turned amateur Van Helsing. Among the elements that made this more louche than Hammer's early Dracula outings are a somewhat queasy approach to the child murder theme, and – direct from the Folies-Bergère – the strange tiger-dancing duo Serena and Milovan. JR

## Saturday

### Pick of the Day Reel Stories: Sting

BBC Two, 9.25pm

A cheerfully nostalgic documentary in which Gordon Sumner, the former geordie primary school teacher made good, sits down with Dermot O'Leary in an empty cinema and ponders some nicely chosen clips telling the story of his life. There's a formative trip to New York; a play-fight with one of his Police bandmates that starts to look a little bit more fight than play; the once-in-a-lifetime buzz of Live Aid; and eventually, a Police reunion, with decidedly mixed feelings all round. Phil Harrison



### Strictly Come Dancing

BBC One, 7.05pm

At time of writing, the delightful Rose Ayling-Ellis was the bookies' favourite. But by this stage in the hoofing contest, anything can happen. Certainly, it feels like the competition has been of an exceptionally high standard this year – so, as Tess Daly and Claudia Winkleman present the semi-final, a spot in next week's final feels achievable for almost everyone.

### 48 Hours to Victory

Channel 4, 8.25pm

More military history from renowned military historian Dermot O'Leary, this week examining the 48 hours before the Battle of the Somme. O'Leary visits a reconstructed trench and meets the descendants of a soldier who survived the carnage. Meanwhile, Lucy Betteridge-Dyson meets a bomb disposal team who are still uncovering shells from the battle. PH

### Film

#### Bad Times at the El Royale

(Drew Goddard, 2018)

Channel 4, 12midnight

This thriller somewhat fizzled on release because the ads suggested a glossy piece of faux-Tarantino that had missed its moment. A 1970s-set ensemble piece, it follows a bunch of suspicious characters crossing paths in a near-abandoned hotel with a glamorously shady past. Writer-director Goddard, who skewed genre so ingeniously in *The Cabin in the Woods*, devises a knowing confection that suggests Agatha Christie and James Ellroy collaborating on a Broadway drama. Dakota Johnson, Chris Hemsworth and Jon Hamm give their money's worth, but the show absolutely belongs to Cynthia Erivo, as a fugitive soul singer; her taut but tender payoff with an elderly priest (Jeff Bridges, terrific) gives the film its heart. JR

## Radio By Stephanie Billen

### Picks of the Week

When Mark-Anthony Turnage was nine, he suddenly realised that not all composers were dead! In *Composer of the Week* (from Monday, Radio 3, 12noon), he tells Donald Macleod how from that moment on he vowed to make a career in music. Now in his early 60s, he looks back on four decades of radical, contemporary compositions starting with his early opera, *Greek*, a gritty retelling of the Oedipus myth set in London's East End in Thatcher's 80s. Interviewer Macleod also reaches beyond Turnage's "angry young man" reputation to applaud his "deeply felt lyricism".

*Moving Pictures* (Tuesday, Radio 4, 11.30am) finds raw power in classical art. Programme-maker Cathy FitzGerald begins with *The Feast of Herod* by Peter Paul Rubens, inviting us to scrutinise a high-resolution image – see [www.bbc.co.uk/movingpictures](http://www.bbc.co.uk/movingpictures). Curious guests lean in as Salome offers Herod the head of John the Baptist on a silver platter. Herod's glittering eye reveals his horror whilst a carefully positioned dog awaits droplets of blood. The painter's eye is unflinching but by depicting a child staring right at us, he suggests we too are voyeurs.

Radio 4's *From Fact to Fiction* series confronts topical issues. *Viv Groskop's Christmas Every Day* (Friday, Radio 4, 2.15pm) explores the effects of the Social Care Bill. Meg is exhausted looking after her mother and coordinating a stream of carers. Her sister believes Mum should go into a home and fears they must sell the family home. Meanwhile elderly Carys (Barbara Flynn) has spent the last five months in a fug of mince pies, "Christmas blend" tea and festive movies. It could be Alzheimer's. Then again, who wouldn't choose fiction over unpalatable fact?

Writer Kit de Waal revisits black activist Malcolm X's UK appearance in a Smethwick street in 1965. In *The Weekend Documentary* (Saturday, World Service, 12noon), she learns more about the visit's volatile political context both in Britain and the States, and asks why so few people know about it. Midlands playwright Paul Magson hopes his new play on the event might gain our attention, putting centre stage "one of the most important days in the history of civil rights... within our country."



Cathy FitzGerald: close-up on a canvas.  
Cathy FitzGerald



## Monday 6



Along for the Ride  
With David O'Doherty  
Channel 4, 10pm  
Mel Giedroyc joins  
the comic on a trip  
to Lindsfarne

BBC One	BBC Two	ITV	Channel 4	Channel 5	BBC Four
<p><b>6.0 Breakfast</b> (T) <b>9.15</b> Morning Live at Christmas (T) <b>10.0</b> Claimed and Shamed (T) (R) <b>10.45</b> Fraud Squad (T) <b>11.15</b> Homes Under the Hammer (T) (R) <b>12.15</b> Bargain Hunt (T) <b>1.0</b> News (T) <b>1.30</b> Regional News and Weather (T) <b>1.45</b> Doctors (T) <b>2.15</b> The Tournament (T) <b>3.0</b> Escape to the Country (T) <b>3.45</b> Virtually Home (T) <b>4.30</b> The Repair Shop (T) (R) <b>5.15</b> Pointless (T) (R) <b>6.0</b> News (T) <b>6.30</b> Regional News and Weather (T) <b>7.0</b> The One Show (T) <b>7.30</b> Panorama: Crisis in Care – Follow the Money (T)</p> <p><b>8.0 EastEnders</b> (T) Kim questions everyone around her.</p> <p><b>8.20 Outnumbered</b> (T) (R) Christmas special from 2011. Plans for a festive holiday grind to a halt.</p> <p><b>9.0 You Don't Know Me</b> (T) Hero's account of events is at odds with the evidence against him.</p> <p><b>10.0 News</b> (T) <b>10.25 Regional News</b> (T) Weather <b>10.35 The Richard Dimbleby Lecture</b> (T) Prof Dame Sarah Gilbert talks about creating a Covid-19 vaccine in less than a year.</p> <p><b>11.30 The Apprentice Australia</b> Truckload Market (T) (11/12)</p> <p><b>12.40 The Graham Norton Show</b> (T) (R) <b>1.25</b> Weather for the Week Ahead <b>1.30</b> News (T)</p>	<p><b>6.30 The Tournament</b> (T) (R) <b>7.15</b> Bargain Hunt (T) (R) <b>8.0</b> Sign Zone: Mary Berry – Love to Cook (T) (R) <b>8.30</b> Between the Covers (T) (R) <b>9.0</b> News (T) <b>12.15</b> Politics Live (T) <b>1.0</b> The Best Christmas Food Ever (T) (R) <b>1.45</b> Eggheads (T) (R) <b>2.15</b> Vintage Antiques Roadshow (T) (R) <b>3.0</b> Heir Hunters (T) (R) <b>3.45</b> Great British Menu (T) (R) <b>4.45</b> The Wonder of Animals (T) (R) <b>5.15</b> Flog It! (T) (R) <b>6.0</b> House of Games (T) <b>6.30</b> Strictly: It Takes Two (T) <b>7.0</b> Villages By the Sea (T) (R) <b>7.30</b> Mastermind (T)</p> <p><b>8.0 Only Connect</b> (T) The Golfers take on the Scrubs in the second quarter-final.</p> <p><b>8.30 University Challenge</b> (T) A second-round match.</p> <p><b>9.0 Forensics: The Real CSI</b> (T) Series following serious crime investigations, with West Midlands police needing forensics to identify the killer of two men.</p> <p><b>10.0 Two Doors Down</b> (T) New series. Beth and Eric celebrate Ian and Gordon's anniversary, but Cathy and Colin invite themselves over.</p> <p><b>10.30 Newswight</b> (T) Weather <b>11.15 Universe</b> (T) (R) (5/5) <b>12.15 Sign Zone</b> Countryfile (T) (R) <b>1.15</b> What We Do in the Shadows (T) (R) (5/10) <b>1.40</b> This is BBC Two (T)</p>	<p><b>6.0 Good Morning Britain</b> (T) <b>9.0</b> Lorraine (T) <b>10.0</b> This Morning (T) <b>12.30</b> Loose Women (T) <b>1.30</b> News and Weather (T) <b>1.55</b> Local News and Weather (T) <b>2.0</b> Dickinson's Real Deal (T) <b>3.0</b> Lingo (T) <b>3.59</b> Local News and Weather (T) <b>4.0</b> Tipping Point (T) <b>5.0</b> The Chase (T) <b>6.0</b> Local News (T) <b>6.30</b> News and Weather (T) <b>7.0</b> Emmerdale (T) Aaron has a huge decision to make. Manpreet thinks Meena is playing games. <b>7.30</b> Coronation Street (T) Max keeps tabs on Summer and Daniel.</p> <p><b>8.0 Gino's Italian Family Adventure</b> (T) Gino D'Acampo and daughter Mia head to Gallura in Sardinia.</p> <p><b>8.30 Coronation Street</b> (T) Max publicly accuses Daniel of improper conduct during the school's Ice Ball.</p> <p><b>9.0 I'm a Celebrity Get Me Out of Here!</b> (T) Update from Gwrych Castle.</p> <p><b>10.30 News</b> (T) Weather <b>11.05 Local News</b> (T) Weather <b>11.20 The Murder of Alex Rodda: Social Media Murders</b> (T) The Killing of the 15-year-old, who was groomed then murdered by Matthew Mason.</p> <p><b>12.15 Shop: Ideal World 3.0</b> FYI Extra <b>3.15</b> Loose Women (T) <b>4.05</b> Unwind With ITV</p>	<p><b>6.10 Countdown</b> (T) (R) <b>6.50</b> The Big Bang Theory (T) (R) Double bill. <b>7.35</b> The King of Queens (T) (R) Triple bill. <b>9.0</b> Frasier (T) (R) Triple bill. <b>10.30</b> Ramsay's Kitchen Nightmares USA (T) (R) <b>11.25</b> News (T) <b>11.30</b> Find It, Fix It, Flog It (T) (R) <b>12.30</b> Steph's Packed Lunch (T) <b>2.10</b> Countdown (T) <b>3.0</b> Moneybags (T) Quiz hosted by Craig Charles. <b>4.0</b> A Place in the Sun (T) (R) <b>5.0</b> Four in a Bed (T) (R) <b>5.30</b> Bidding Wars (T) <b>6.0</b> The Simpsons (T) <b>6.30</b> Hollyoaks (T) (R) <b>7.0</b> News</p> <p><b>8.0 Food Unwrapped's Christmas Cracker</b> (T) Fascinating facts behind favourite festive foods.</p> <p><b>9.0 Guy's Garage</b> (T) Guy transforms a Land Rover Defender into an off-road racer capable of reaching 100mph, before putting it to the test on a challenging six-mile course in Wales.</p> <p><b>10.0 Along for the Ride With David O'Doherty</b> (T) Mel Giedroyc joins the comic.</p> <p><b>11.0 8 Out of 10 Cats Does Countdown</b> (T) (R) <b>12.05 Walter Presents: Partisan</b> (4/5) <b>1.0</b> Gogglebox (T) (R) <b>1.55</b> <b>FILM</b> Farming (Adewale Akinnuoye-Agbaje, 2018) (T) <b>3.45</b> Amazing Spaces (T) (R) <b>4.40</b> Couples CDWM (T) (R)</p>	<p><b>6.0 Milkshake!</b> <b>9.15</b> Jeremy Vine (T) <b>11.15</b> <b>FILM</b> Christmas Wishes and Mistletoe Kisses (DJ Viola, 2019) (T) <b>12.45</b> Entertainment News (T) <b>12.55</b> News (T) <b>1.0</b> Neighbours (T) <b>1.30</b> <b>FILM</b> A Christmas Break (Graeme Campbell, 2020) (T) <b>3.15</b> <b>FILM</b> Angel Falls: A Novel Christmas (Jonathan Wright, 2019) (T) <b>5.0</b> News (T) <b>6.0</b> Neighbours (T) (R) <b>6.30</b> Meerkat Manor: Rise of the Dynasty (T) <b>7.0</b> UK's Strongest Man 2021 (T) Action from the final. Last in the series.</p> <p><b>8.0 Live: Winter on the Farm</b> (T) (1/4) Helen Skelton and Jules Hudson join life at Cannon Hall Farm.</p> <p><b>9.0 Casualty 24/7: Every Second Counts</b> (T) A new system is introduced at Barnsley casualty, with Sister Benita taking on the role of team leader for the first time.</p> <p><b>10.0 Inside the Force: 24/7</b> (T) (R) Two officers deal with a series of assaults.</p> <p><b>11.05</b> <b>FILM</b> The Dead Pool (Buddy Van Horn, 1988) (T) <b>1.0</b> Live NFL: Monday Night Football (T) Buffalo Bills v New England Patriots (Kickoff 1.15am) <b>4.30</b> Britain's Greatest Bridges (T) (R) <b>4.45</b> House Doctor (T) (R)</p>	<p><b>7.0 Christmas University Challenge</b> (T) (R) Christ's College, Cambridge take on St John's College, Oxford. <b>7.30</b> The Joy of Painting: Winter Specials (T) (R) Bob Ross paints a landscape depicting winter's thaw.</p> <p><b>8.0 Britain's Lost Masterpieces</b> (T) (R) Bendor Grosvenor finds a painting from the 1770s that he believes has been misattributed to Nathaniel Dance.</p> <p><b>9.0 Treasures of the Anglo-Saxons</b> (T) (R) Dr Janina Ramirez examines the Sutton Hoo treasures and the Franks Casket.</p> <p><b>10.0 Charles Dickens's The Signalman</b> (T) (R) Classic ghost tale adaptation Denholm Elliott stars.</p> <p><b>10.40 MR James: Ghost Writer</b> (T) (R) Mark Gatiss examines the life and career of the author.</p> <p><b>11.40 Secrets of Bones</b> (T) (R) <b>12.10 Guilt</b> (T) (R) <b>1.10</b> Britain's Lost... (T) (R) <b>2.10</b> Treasures of the Anglo-Saxons (T) (R)</p>

## Other channels

## Dave

**6.0am** Teleshopping  
**7.15** Last Stop Garage  
**7.35** Yianni: Supercar Customiser **8.0** Rick Stein: From Venice to Istanbul **9.0** Storage Hunters UK Double Bill **11.0** American Pickers **11.0** Top Gear Double Bill **11.0** QI XL **7.0** Scrapyard Supercar **3.0** Top Gear Double Bill **5.0** Rick Stein's Secret France **6.0** QI XL **7.0** Whose Line Is It Anyway? USA Double Bill **8.0** Richard Osman's House of Games **8.40** Would I Lie to You? **9.20** QI **10.0** Would I Lie to You? Double Bill **11.20** Mock the Week Double Bill **12.40** Have I Got a Bit More News for You **1.40** This Country **2.20** Hypothetical **3.05** Sin City Motors **4.0** Teleshopping

## E4

**6.0am** Hollyoaks Double Bill **7.0** Ramsay's Kitchen Nightmares USA **8.0** Baby Daddy Double Bill **9.0** How I Met Your

Mother Double Bill **10.0** The Big Bang Theory Double Bill **11.0** The Goldbergs Double Bill **12.0** Brooklyn Nine-Nine Double Bill **1.0** The Big Bang Theory **1.30** The Big Bang Theory **2.0** The Big Bang Theory **2.30** The Big Bang Theory **3.0** Mike & Molly Double Bill **4.0** The Goldbergs Double Bill **5.0** Brooklyn Nine-Nine Double Bill **6.0** The Big Bang Theory Double Bill **7.0** The Big Bang Theory Double Bill **8.0** The Big Bang Theory Double Bill **9.0** Derry Girls Double Bill **10.0** Pete & Sam's Reality News **10.30** Gogglebox **12.35** Naked Attraction **1.35** Zoey's Extraordinary Playlist **2.30** Made in Chelsea **3.25** The 100 **4.15** The Big Bang Theory Double Bill **5.05** How I Met Your Mother Double Bill

## Film4

**11.0am** **FILM** 49th Parallel (1941) **1.35** **FILM** The Man Who Knew Too Much (1956) **3.55** **FILM** Distant Drums (1951) **6.0** **FILM** Transformers: The Last Knight (2017) **9.0** **FILM** Jason Bourne (2016) **11.25** **FILM** Topsy-Turvy (1999) **2.40** **FILM** My Life As a Courgette (2016)

## ITV2

**8.55am** A Place in the Sun **9.30** A Place in the Sun: Winter Sun **10.30** Escape to the Chateau: DIY **11.35** Grand Designs **12.40** Four in a Bed **1.15** Four in a Bed **1.50** Four in a Bed **2.20** Four in a Bed **2.50** Four in a Bed **3.20** Find It, Fix It, Flog It Double Bill **5.30** The Great Australian Bake Off **6.55** Escape to the Chateau **7.55** Grand

## More4

**8.55am** A Place in the Sun **9.30** A Place in the Sun: Winter Sun **10.30** Escape to the Chateau: DIY **11.35** Grand Designs **12.40** Four in a Bed **1.15** Four in a Bed **1.50** Four in a Bed **2.20** Four in a Bed **2.50** Four in a Bed **3.20** Find It, Fix It, Flog It Double Bill **5.30** The Great Australian Bake Off **6.55** Escape to the Chateau **7.55** Grand

Designs **9.0** Christmas at Chatsworth House **20.0** The Storms That Stole Christmas **11.05** 24 Hours in A&E **12.05** Emergency Helicopter Medics **1.15** Christmas at Chatsworth House **20.0** 2.15 24 Hours in A&E **3.20** Food Unwrapped

## Sky Max

**6.0am** Grimm Double Bill **8.0** Brit Cops: Law & Disorder **9.0** Supergirl **10.0** The Flash **11.0** NCIS: Los Angeles Double Bill **1.0** Hawaii Five-0 **2.0** MacGyver **3.0** SWAT **4.0** Supergirl **5.0** The Flash **6.0** Grimm Double Bill **8.0** A League of Their Own **9.0** Temple **10.0** The Force: North East **11.0** The Russell Howard Hour **12.0** **FILM** Cult of Chucky (2017) **1.45** Road Wars **2.0** NCIS: Los Angeles **3.0** Hawaii Five-0 **4.0** MacGyver **5.0** SWAT

## Sky Arts

**6.0am** Hollywood: Singing and Dancing **7.10** Valery Gergiev Conducts Berlioz's Symphonie fantastique **9.0** Tales of the Unexpected Double Bill **10.0** Discovering: Rock Hudson **11.0** Bafta: Life in Pictures **12.0** Billy Wilder: Nobody's Perfect **10** Tales of the Unexpected Double Bill **2.0** Discovering:

Groucho Marx **3.0** Inside Art: Bristol Street Art at M Shed **4.0** Buddy Holly: Music Icons **4.30** Video Killed the Radio Star **5.0** Tales of the Unexpected Double Bill **6.0** Discovering: Jean Harlow **7.0** Inside Art: Stegless Brothers at Beccroft Southend **7.30** Neil Diamond: Music Icons **8.0** André Rieu: European Dream **9.0** André Rieu: My Musical Year **10.0** Classic Albums **11.15** Guy Garvey: From the Vaults **12.15** Discovering: John Malkovich **1.15** Sky Arts Book Club **2.15** Ted Danson: Off Camera **3.30** Phil Collins: Going Back to Detroit **4.30** The Marriage of Reason and Squalor **5.0** Auction Double Bill

## Sky Atlantic

**6.0am** Fish Towns **6.50** Blue Bloods Double Bill **8.30** Six Feet Under Double Bill **1.30** The Sopranos Double Bill **3.45** Blue Bloods Double Bill **5.35** True Blood Double Bill **7.45** The Leftovers **9.0** Succession **10.05** Dexter: New Blood **11.0** Yellowjackets Double Bill **1.25** Californication **2.0** Landscapers **3.05** Deadwood **4.10** Fish Town Double Bill

## On the radio

## Radio 3

**6.30am** Breakfast. Petroc Trelawny presents. **9.0** Essential Classics. With Georgia Mann. **12.0** Composer of the Week: Mark-Anthony Turnage (1/5) **1.0** Lunchtime Concert: Wigmore Hall Mondays. The pianist Garrick Ohlsson performs pieces by Brahms, Szymanowski and Chopin. **2.0** Afternoon Concert. Ian Skelly presents the first in a week of programmes featuring the BBC performing groups. At 2.30 the Ulster Orchestra are live from Belfast in works by Mussorgsky, Sibelius and Wagner. **4.30** New Generation Artists. James Newby sings Samuel Barber's Hermit Songs. **5.0** In Tune **7.0** In Tune Mixtape **7.30** In Concert. Recorded in September this year in Prague. Fibich: The Tempest - Overture, Op. 46. Suk: Fantasy for Violin and Orchestra in G minor, Op. 24. Rachmaninov:

Symphony No 2 in E minor, Op. 27. Christian Tetzlaff (violin), Czech Philharmonic, Tomáš Netopil. **9.30** Northern Drift: Andrew McMillan and Eliza Carthy **10.0** Music Matters: West Side Story (R) **10.45** The Essay: Another Northern Ireland - Traybakes. With Jan Carson. (1/5) **11.0** Night Tracks **12.30** Through the Night

## Radio 4

**6.0am** Today **9.0** Start the Week: Witches (13/16) **9.45** (LW) Daily Service **9.45** (FM) Book of the Week: Wintering, by Katherine May. (1/5) **10.0** Woman's Hour **11.0** The Untold (10/11) **11.30** Loose Ends (R) **12.0** News **12.01** (LW) Shipping Forecast **12.04** Faith, Hope and Glory: Hope. Second series of Winsome Pinnock's drama exploring postwar Britain. (1/8) **12.18** You and Yours **1.0** The World at One **1.45** Male Order. Dr Aleks Krotoski talks to prolific sperm donors. (6/10) **2.0** The Archers **2.15** Drama: No Place But the Water - Ghosts of the Future. Part One. Return of Linda Marshall Griffiths's drama set in the flooded future. (1/3) **3.0** Quote - Unquote (4/6) **3.30** The Food

Programme (R) **4.0** The Exploding Library: Good Morning, Midnight, by Jean Rhys (R) **4.30** Beyond Belief (3/7) **5.0** PM **5.54** (LW) Shipping Forecast **6.0** News **6.30** I'm Sorry I Haven't a Clue. Series 76 starts at the Hexagon theatre, Reading. (2/6) **7.0** The Archers **7.15** Front Row **8.0** The Wedding Detectives: Verona and Thomas (3/3) **8.30** Crossing Continents (R) **9.0** Afterlives: Martin and Zeena (R) **9.30** Start the Week **10.0** The World Tonight **10.45** Book at Bedtime: The Omen, by David Seltzer. (R) (1/5) **11.0** Wireless Nights: Full Moon (3/4) **11.30** Today in Parliament **12.0** News **12.30** Book of the Week (R) **12.48** Shipping Forecast **1.0** As World Service **5.20** Shipping Forecast **5.30** News **5.43** Prayer for the Day **5.45** Farming Today **5.58** Tweet of the Day (R)

## Radio 4 Extra

**6.0am** Roy Clarke: The 17-Jewelled Shockproof Swiss-Made Bomb (5/6) **6.30** Burnt (6/6) **7.0** In and Out of the Kitchen (3/4) **7.30** I'm Sorry I Haven't a Clue (1/6) **8.0** Marriage Lines (2/13) **8.30** Old Dog and Partridge (4/6) **9.0** It's

Your Round (4/6) **9.30** The Leopard in Autumn (6/6) **10.0** Jayne Lake **11.0** TED Radio Hour (32/48) **12.0** Marriage Lines (2/13) **12.30** Old Dog and Partridge (4/6) **1.0** Roy Clarke... **1.30** Burnt (6/6) **2.0** A Portrait of the Artist As a Young Man (1/10) **2.15** D For Dexter (1/5) **2.30** Backstage Tales **3.0** Jayne Lake **4.0** It's Your Round (4/6) **4.30** The Leopard... **5.0** In and Out of the Kitchen (3/4) **5.30** I'm Sorry I... **6.0** The First Church of the New Millennium (1/10) **6.15** The Testament of Jessie Lamb (1/5) **6.30** A Good Read (1/9) **7.0** Marriage Lines (2/13) **7.30** Old Dog and Partridge (4/6) **8.0** Roy Clarke... **8.30** Burnt (6/6) **9.0** TED Radio Hour (32/48) **10.0** I'm Sorry I... **10.30** Life With Lederer (1/5) **10.45** Date With Fate (1/4) **11.0** The Now Show (6/6) **11.30** The Young Postmen (5/6) **12.0** The First Church... **12.15** The Testament of Jessie Lamb (1/5) **12.30** A Good Read (1/9) **1.0** Roy Clarke... **1.30** Burnt (6/6) **2.0** A Portrait of the Artist... **2.15** D For Dexter (1/5) **2.30** Backstage Tales **3.0** Jayne Lake **4.0** It's Your Round (4/6) **4.30** The Leopard... **5.0** In and Out of the Kitchen (3/4) **5.30** I'm Sorry I...





**The Cult of Conspiracy:**  
QAnon, Channel 4, 9pm  
Director Ben Zand talks to  
American ultra-rightwingers

BBC One	BBC Two	ITV	Channel 4	Channel 5	BBC Four
<p><b>6.0 Breakfast</b> (T) <b>9.15</b> Morning Live at Christmas (T) <b>10.0</b> Claimed and Shamed (T) (R) <b>10.45</b> Fraud Squad (T) <b>11.15</b> Homes Under the Hammer (T) (R) <b>12.15</b> Bargain Hunt (T) (R) <b>1.0</b> News (T) <b>1.30</b> Regional News and Weather (T) <b>1.45</b> Doctors (T) <b>2.15</b> The Tournament (T) <b>3.0</b> Escape to the Country (T) (R) <b>3.45</b> Virtually Home (T) <b>4.30</b> The Repair Shop (T) (R) <b>5.15</b> Pointless (T) (R) <b>6.0</b> News (T) <b>6.30</b> Regional News and Weather (T) <b>7.0</b> The One Show (T) <b>7.30</b> EastEnders (T) <b>7.50</b> Holby City (T)</p>	<p><b>6.30 The Tournament</b> (T) (R) <b>7.15</b> Virtually Home (T) (R) <b>8.0</b> Sign Zone: MasterChef – The Professionals (T) (R) Double bill. <b>9.0</b> News (T) <b>12.15</b> Politics Live (T) <b>1.0</b> Best Christmas Food Ever (T) (R) <b>1.45</b> Eggheads (T) (R) <b>2.15</b> Heir Hunters (T) (R) <b>3.0</b> The Hairy Bakers (T) (R) <b>3.15</b> Great British Christmas Menu (T) (R) <b>4.15</b> Real Marigold Hotel (T) (R) <b>5.15</b> Flog It! (T) (R) <b>6.0</b> House of Games (T) <b>6.30</b> Strictly: It Takes Two (T) <b>7.0</b> Celebrity Antiques Road Trip (T) Nikki Fox and Matt Allwright are in Kent.</p>	<p><b>6.0 Good Morning Britain</b> (T) <b>9.0</b> Lorraine (T) <b>10.0</b> This Morning (T) <b>12.30</b> Loose Women (T) <b>1.30</b> News and Weather (T) <b>1.55</b> Local News and Weather (T) <b>2.0</b> Dickinson's Real Deal (T) <b>3.0</b> Lingo (T) <b>3.59</b> Local News and Weather (T) <b>4.0</b> Tipping Point (T) <b>5.0</b> The Chase (T) <b>6.0</b> Local News and Weather (T) <b>6.30</b> News and Weather (T) <b>7.0</b> Emmerdale (T) Manpreet struggles to keep her secret. Charles expresses his gratitude to Ms Sharma. <b>7.30</b> Britain's Busiest Motorway (T) (R) (2/6)</p>	<p><b>6.0 Jamie's Comfort Food</b> (T) (R) <b>6.10</b> Countdown (T) (R) <b>6.50</b> The Big Bang Theory (T) (R) Double bill. <b>7.35</b> The King of Queens (T) (R) Triple bill. <b>9.0</b> Frasier (T) (R) Triple bill. <b>10.30</b> Ramsay's Kitchen Nightmares USA (T) (R) <b>11.25</b> News (T) <b>11.30</b> Find It, Fix It, Flog It (T) (R) <b>12.30</b> Steph's Packed Lunch (T) <b>2.10</b> Countdown (T) <b>3.0</b> Moneybags (T) <b>4.0</b> A Place in the Sun (T) (R) <b>5.0</b> Four in a Bed (T) (R) <b>5.30</b> Bidding Wars (T) <b>6.0</b> The Simpsons (T) <b>6.30</b> Hollyoaks (T) (R) <b>7.0</b> News</p>	<p><b>6.0 Milkshake!</b> <b>9.15</b> Jeremy Vine (T) <b>11.15</b> <b>FILM</b> A Christmas Movie Christmas (Brian Herzlinger, 2019) (T) <b>12.45</b> Entertainment News (T) <b>12.55</b> News (T) <b>1.0</b> Neighbours (T) <b>1.30</b> <b>FILM</b> A Kiss for Christmas (Jesse D Ikeman, 2020) (T) <b>3.15</b> <b>FILM</b> A Pastry Shop Christmas (Brittany Underwood, 2021) (T) <b>5.0</b> News (T) <b>6.0</b> Neighbours (T) (R) <b>6.30</b> Meerkat Manor: Rise of the Dynasty (T) <b>7.0</b> Secret Life of the Forest (T) (4/4) Winter in Kielder Forest.</p>	<p><b>7.0 The Joy of Painting: Winter Specials</b> (T) (R) Painting a scene that marks the line between home and the edge of a winter forest. <b>7.30</b> Christmas University Challenge (T) (R) Manchester and Queen's Belfast compete for a place in the semi-finals.</p>
<p><b>8.30 Would I Lie to You?</b> (T) (R) With Jo Brand, Joe Lycett, Joe Swash and Ruth Madeley.</p> <p><b>9.0 MasterChef: The Professionals</b> (T) The contest reaches the semi-finals, in which the chefs prepare a dish based on their favourite food memory.</p>	<p><b>8.0 Amazing Hotels: Life Beyond the Lobby</b> (T) A visit to Madeira.</p> <p><b>9.0 Impeachment: American Crime Story</b> (T) (8/10) Hillary's decision to defend Bill backfires on her.</p> <p><b>9.55 What We Do in the Shadows</b> (T) (6/10) An ancient beast threatens the existence of all vampires.</p>	<p><b>8.0 Love Your Garden</b> (T) The team are in Leicester to create a garden dedicated to the celebration of all things textural for a support worker who looks after young single mothers.</p> <p><b>9.0 I'm a Celebrity Get Me Out of Here!</b> (T) Ant and Dec introduces highlights.</p>	<p><b>8.0 Sarah Beeny's New Life in the Country</b> (T) Sarah Beeny and Graham Swift design an impressive staircase for their home.</p> <p><b>9.0 The Cult of Conspiracy: QAnon</b> (T) Ben Zand examines the conspiracy theory to understand what drives people to buy into such implausible ideas.</p>	<p><b>8.0 Live: Winter on the Farm</b> (T) Helen and Jules follow life at Cannon Hall Farm. Includes news update.</p> <p><b>9.0 The Sinking of the Costa Concordia: Collision at Sea</b> (T) (1/2) The story of the disaster in 2012 when a cruise ship struck a rock and sank near Tuscany, resulting in 32 deaths.</p>	<p><b>8.0 Keeping Up Appearances</b> (T) (R) Daddy gets engaged.</p> <p><b>8.30 One Foot in the Grave</b> Who Will Buy? (T) (R) (4/6)</p> <p><b>9.0 Dinnerladies</b> (T) (R) The girls celebrate Japanese-style at their work party.</p> <p><b>9.30 Mark Lawson Talks to Liz Smith</b> (T) (R) An interview with the <i>Royle Family</i> and <i>Vicar of Dibley</i> actor.</p>
<p><b>10.0 News</b> (T)</p> <p><b>10.25 Regional News</b> (T) Weather</p> <p><b>10.35 I Like the Way U Move</b> (T) (8/8) The couples prepare for the final performance.</p> <p><b>11.35 Have I Got a Bit More News for You</b> (T) (R)</p> <p><b>12.25 Michael McIntyre's The Wheel</b> (T) (R) <b>1.25</b> Weather for the Week Ahead (T) <b>1.30</b> News (T)</p>	<p><b>10.20 Amazing Hotels: Life Beyond the Lobby</b> (T) (R) Giles Coren and Monica Galletti head into the cloud forest of Ecuador.</p> <p><b>10.30 Newsnight</b> (T) Weather</p> <p><b>11.15 NFL This Week</b> (T) Action from the latest fixtures.</p> <p><b>12.05 Sign Zone</b> The Princes and the Press (T) (1 &amp; 2/2) <b>2.05</b> Universe (T) (R) (5/5) <b>3.05</b> This Is BBC Two (T)</p>	<p><b>10.20 News</b> (T) Weather</p> <p><b>10.50 Local News</b> (T) Weather</p> <p><b>11.05 Heathrow: Britain's Busiest Airport</b> (T) (R) The Boeing 747 flies out of the airport for the final time.</p> <p><b>11.35 AEW: Dynamite</b> (T)</p> <p><b>1.20 Shop: Ideal World 3.0</b> FYI Extra <b>3.15</b> Loose Women (T) (R) <b>4.05</b> Unwind With ITV <b>5.05</b> Tipping Point (T) (R)</p>	<p><b>10.0 Gogglebox Festive Special</b> (T) (R)</p> <p><b>11.30 Gogglebox</b> (T) (R)</p> <p><b>12.35 The Supertan at Christmas</b> (T) (R) <b>1.25</b> 24 Hours in A&amp;E (T) (R) <b>2.20</b> Luxury Christmas for Less (T) (R) <b>3.15</b> Ramsay's Kitchen Nightmares USA (T) (R) <b>4.05</b> Couples CDWM (R) <b>5.0</b> Kirstie: Keep Crafting and Carry On (T) (R)</p>	<p><b>10.0 Casualty 24/7: Every Second Counts</b> (T) (R)</p> <p><b>11.05 Ambulance: Code Red</b> (T) (R)</p> <p><b>12.05 The Woman With No Face</b> (T) (R) <b>1.0</b> Live Casino <b>3.0</b> Entertainment News <b>3.10</b> Dale Winton's Florida Fly Drive (R) <b>4.0</b> Kitten Rescue With Jo Brand (R) <b>4.50</b> A Celebrity Taste of Italy (R) <b>5.35</b> House Doctor (T) (R)</p>	<p><b>10.30 Play for Today: Hard Labour</b> (T) (R) A down-trodden woman hides a terrible secret from her family. Mike Leigh's drama stars Liz Smith.</p> <p><b>11.40 Mike Leigh: This Cultural Life</b> (T) (R) The director talks about his influences.</p> <p><b>12.10 Guilt</b> (T) (R) (3 &amp; 4/4) <b>2.10</b> Mark Lawson Talks to Liz Smith (T) (R)</p>

## Other channels

### Dave

**6.0am** Teleshopping  
**7.10** Yianni: Supercar Customiser Double Bill  
**8.0** Rick Stein's Secret France **9.0** Storage Hunters UK Double Bill  
**10.0** American Pickers  
**11.0** Top Gear Double Bill  
**11.0** QI XL **2.0** Scaryard Supercar **3.0** Top Gear Double Bill **5.0** Rick Stein's Secret France  
**6.0** QI XL **7.0** Whose Line Is It Anyway? USA  
Double Bill **8.0** Richard Osman's House of Games  
**8.40** Room 101 **9.20** QI **10.0** Mock the Week  
**10.40** Mock the Week  
**11.20** Mock the Week  
**12.0** Mock the Week  
**12.40** Have I Got a Bit More News for You  
**1.40** This Country  
**2.15** Hypothetical  
**3.10** Sin City Motors  
**4.0** Teleshopping

### E4

**6.0am** Hollyoaks  
Double Bill **7.0** Ramsay's Kitchen Nightmares  
USA **8.0** Baby Daddy  
Double Bill **9.0** How

I Met Your Mother  
Double Bill **10.0** The Big Bang Theory Double Bill  
**11.0** The Goldbergs  
Double Bill **12.0** Brooklyn Nine-Nine Double Bill  
**1.0** The Big Bang Theory **1.30** The Big Bang Theory **2.0** The Big Bang Theory **2.30** The Big Bang Theory  
**3.0** Mike & Molly Double Bill  
**4.0** The Goldbergs  
Double Bill **5.0** Brooklyn Nine-Nine Double Bill  
**6.0** The Big Bang Theory Double Bill **7.0** Hollyoaks **7.30** Young Sheldon **8.0** The Big Bang Theory Double Bill  
**9.0** The Great  
Festive Bake Off **10.15** Naked Attraction Double Bill  
**12.30** Gogglebox  
**1.35** First Dates Hotel  
Double Bill **3.25** The 100 **4.15** The Big Bang Theory Double Bill  
**5.05** Ramsay's Kitchen Nightmares USA

### Film4

**11.0am** **FILM** The Fighting Seabees (1944)  
**1.05** **FILM** Riddle of the Sands (1979) **3.10** **FILM** Dragon Well Massacre (1957) **4.55** **FILM** The Black Shield of Falworth (1954) **6.55** **FILM** Central Intelligence (2016) **9.0** **FILM** Alien: Covenant (2017) **11.20** **FILM** Tully (2018) **1.10** **FILM** The Other Woman (2014)

### ITV2

**6.0am** Love Bites **7.0** The Ellen DeGeneres Show  
**8.0** Emmerdale **8.30** Coronation Street Double Bill **9.30** Supermarket Sweep **10.30** I'm a Celebrity Get Me Out of Here! **12.0** You've Been Framed! Gold at Xmas **12.30** Emmerdale **1.0** Coronation Street Double Bill **2.0** The Ellen DeGeneres Show **3.0** You've Been Framed! Gold **3.30** I'm a Celebrity Get Me Out of Here! **5.0** The Voice USA **6.0** Catchphrase Christmas Special **7.0** Superstore Double Bill **8.0** Bob's Burgers Double Bill **9.0** Family Guy Double Bill **10.0** Pless Double Bill **11.0** Killer Camp **11.55** Family Guy Double Bill **12.55** American Dad! Double Bill **1.50** Bob's Burgers Double Bill **2.35** Superstore Double Bill **3.25** Unwind With ITV **3.30** Teleshopping

### More4

**8.55am** A Place in the Sun Double Bill **10.30** Escape to the Chateau: Day 11 **11.35** Grand Designs **12.40** Four in a Bed **1.15** Four in a Bed **1.50** Four in a Bed **2.50** Four in a Bed **3.20** Find It, Fix It, Flog It Double Bill **5.30** The Great Australian

Bake Off **6.55** Escape to the Chateau **7.55** Grand Designs **9.0** How to Build: Land Rover  
**10.05** Gordon Ramsay: Uncharted **11.10** 8 Out of 10 Cats Does Countdown **12.15** 24 Hours in A&E **1.20** Gordon Ramsay: Uncharted **2.20** How to Build: Land Rover **3.25** Food Unwrapped

### Sky Max

**6.0am** Grimm Double Bill **8.0** Brit Cops: Law & Disorder **9.0** Supergirl **10.0** The Flash **11.0** NCIS: Los Angeles Double Bill **1.0** Hawaii Five-0 **2.0** MacGyver **3.0** SWAT **4.0** Supergirl **5.0** The Flash **6.0** Grimm Double Bill **8.0** Goli's Funniest Moments **9.0** Strike Back: Silent War Double Bill **11.0** Dan Brown's The Lost Symbol **11.55** We're Here **1.10** Road Wars **2.05** NCIS: Los Angeles **3.0** Hawaii Five-0 **4.0** MacGyver **5.0** SWAT

### Sky Arts

**6.0am** Sir Simon Rattle: Beethoven Symphonies **7.30** Discovering Dance on Film **9.0** Tales of the Unexpected Double Bill **10.0** Discovering: Groucho Marx **11.0** Bafta: Life in Pictures **12.0** Landscape Artist of the Year **1.0** Tales of the Unexpected Double

Bill **2.0** Discovering: Jean Harlow **3.0** Sky Arts Book Club **4.0** Jerry Lee Lewis: Music Icons **4.30** Video Killed the Radio Star **5.0** Tales of the Unexpected Double Bill **6.0** Discovering: Lee Marvin **7.0** Tate Britain's Great Art Walks **8.0** Wordsworth and Coleridge: Road Trip With Frank Skinner and Denise Mina **9.0** The Directors **10.0** Michael Buble Live: Tour Stop **148** **11.35** Life and Rhymes **12.20** I Want My MTV **2.05** **5.12** Hours With Marina Abramovic **4.0** Inside Art: Stegless Brothers at Beecroft Southend **4.30** Inside Art: Linda McCartney Retrospective **5.0** Auction Double Bill

### Sky Atlantic

**6.0am** Fish Town **6.50** Blue Bloods Double Bill **8.30** Six Feet Under **9.50** Save Me **10.55** Westworld Double Bill **1.30** The Sopranos Double Bill **3.45** Blue Bloods Double Bill **5.35** True Blood Double Bill **7.45** The Leftovers **9.0** Landscapers **10.05** Gangs of London **11.10** American Rust Double Bill **1.25** Oz **2.30** Deadwood **3.35** Californication **4.10** Fish Town Double Bill

## On the radio

### Radio 3

**6.30am** Breakfast  
**9.0** Essential Classics  
**12.0** Composer of the Week: Mark-Anthony Turnage (2/5) **1.0** Lunchtime Concert: Perth Easter Festival. Messiah: Quartet for the End of Time. Steven Osborne (piano), Maria Wloszczowska (violin), Maximilian Philip (clarinet), Martin Higham (cello). (R) (1/4) **2.0** Afternoon Concert. The BBC Philharmonic perform Vivaldi's *Four Seasons*. **5.0** In Tune **7.0** In Tune Mixtape **7.30** In Concert. From the Queen Elizabeth Hall, London. Jessie Montgomery: Starburst. Vaughan Williams: Fantasia on a Theme by Thomas Tallis. Dobrinka Tabakova: Cello Concerto. Interval. Falla: Ritual Fire Dance. Dobrinka Tabakova: Suite for Orchestra. Laura van der Heijden (cello). BBC Concert Orchestra, Bramwell Tovey.

**10.0** Free Thinking:

Groundbreaking History Books **10.45** The Essay: Another Northern Ireland (2/5) **11.0** Night Tracks **12.30** Through the Night

### Radio 4

**6.0am** Today **8.31** (LW) Yesterday in Parliament  
**9.0** Things Fall Apart: A Scottish Jewish Joke (5/8) **9.30** Four Thought (1/4) **9.45** (LW) Daily Service **9.45** (FM) Book of the Week: Wintering (2/5) **10.0** Woman's Hour **11.0** Wild Inside: Jungle Royalty, Ben Garrod and Jess French perform postmortems on wild animals. (1/3) **11.30** Moving Pictures: The Feast of Herod, by Peter Paul Rubens. Cathy Fitzgerald looks in detail at famous paintings. (1/3) **12.0** News **12.01** (LW) Shipping Forecast **12.04** Faith, Hope and Glory: Jim (2/8) **12.18** Call You and Yours **1.0** The World at One **1.45** Male Order (7/10) **2.0** The Archers (R) **2.15** Drama: No Place But the Water – Ghosts of the Future, Part Two (2/3) **3.0** Short Cuts: Inside Out (4/6) **3.30** Could I Regenerate My Farm to Save the Planet? (R) **4.0** Under the Influence. James Garvey examines the rise of behavioural science. **4.30** Great Lives:

**Radio 4 Extra**  
**6.0am** Roy Clarke: The 17-Jewelled Shockproof Swiss-Made Bomb (6/6) **6.30** Deep Six (1/6) **7.0** Bad Salsa (3/4) **7.30** The Casebook of Max and Ivan (2/4) **8.0** Round the Horne (12/13) **8.30** Winston in Europe (6/6) **9.30** The Mith Bann Music Show (3/6) **10.0** Ben Hur (1/4) **11.0**

JRR Tolkien. Proposed by Niall Ferguson. (1/8) **5.0** PM **5.54** (LW) Shipping Forecast **6.0** News **6.30** The Casebook of Max and Ivan (R) (3/4) **7.0** The Archers **7.15** Front Row **8.0** A Line in the Water. Neil McCarthy boards the Belfast-Birkenhead ferry. **8.40** In Touch **9.0** All in the Mind (5/8) **9.30** Things Fall Apart (R) **10.0** The World Tonight **10.45** Book at Bedtime: The Omen (R) (2/5) **11.0** (FM) Fortunately, LW: **11.30** TMS: Australia v England. First Test, day one. **12.48**: **5.20** Shipping Forecast. FM: **11.30** Today in Parliament **12.0** News **12.30** Book of the Week (R) **12.48** Shipping Forecast **1.0** As World Service **5.20** Shipping Forecast **5.30** News **5.43** Prayer for the Day **5.45** Farming Today **5.58** Tweet of the Day (R)

### Radio 5

**6.0am** Roy Clarke: The 17-Jewelled Shockproof Swiss-Made Bomb (6/6) **6.30** Deep Six (1/6) **7.0** Bad Salsa (3/4) **7.30** The Casebook of Max and Ivan (2/4) **8.0** Round the Horne (12/13) **8.30** Winston in Europe (6/6) **9.30** The Mith Bann Music Show (3/6) **10.0** Ben Hur (1/4) **11.0**

Priestley's Postscripts (12/13) **12.30** Winston in Europe (6/6) **1.0** Roy Clarke... **1.30** Deep Six (1/6) **2.0** Portrait of the Artist as a Young Man (2/10) **2.15** D For Dexter (2/5) **2.30** 78 Revolutions **3.0** Ben Hur (1/4) **4.0** The 3rd Degree (1/4) **4.30** Mitch Benn **5.0** Bad Salsa (3/4) **5.30** Max and Ivan **6.0** The First Church of the New Millennium (2/10) **6.15** The Testament of Jessie Lamb (2/5) **6.30** Soul Music (4/5) **7.0** Round the Horne (12/13) **7.30** Winston in Europe (6/6) **8.0** Roy Clarke... **8.30** Deep Six (1/6) **9.0** Priestley's Postscripts **10.0** Max and Ivan **10.30** Keep Calm Carry On (1/4) **11.0** The Maltby Collection (3/6) **11.30** Hamish and Dougal: You'll Have Had Your Tea (6/6) **11.45** Quando, Quando, Quando (6/6) **12.0** The First Church of... **12.15** The Testament of Jessie Lamb (2/5) **12.30** Soul Music (4/5) **1.0** Roy Clarke... **1.30** Deep Six (1/6) **2.0** Portrait of the Artist... **2.15** D For Dexter (2/5) **2.30** 78 Revolutions **3.0** Ben Hur (1/4) **4.0** The 3rd Degree (4/6) **4.30** Mitch Benn **5.0** Bad Salsa (3/4) **5.30** Max and Ivan



## Wednesday 8



**Mobo Awards 2021:**  
Access All Areas  
**BBC One, 10.35pm**  
*Leigh-Anne Pinnock and  
Munya Chawawa host  
this year's ceremony*

BBC One	BBC Two	ITV	Channel 4	Channel 5	BBC Four
<p><b>6.00 Breakfast</b> (T) <b>9.15</b> Morning Live at Christmas (T) <b>10.0</b> Claimed and Shamed (T) (R) <b>10.45</b> Fraud Squad (T) <b>11.15</b> Homes Under the Hammer (T) (R) <b>12.15</b> Bargain Hunt (T) (R) <b>1.0</b> News and Weather (T) <b>1.30</b> Regional News (T) <b>1.45</b> Doctors (T) <b>2.15</b> The Tournament (T) <b>3.0</b> Escape to the Country (T) <b>3.45</b> Virtually Home (T) <b>4.30</b> The Repair Shop (T) (R) <b>5.15</b> Pointless (T) <b>6.0</b> News and Weather (T) <b>6.30</b> Regional News (T) <b>7.0</b> The One Show (T) <b>7.30</b> Still Open All Hours (T) (R)</p> <p><b>8.0</b> <b>The Repair Shop</b> (T) (R) The experts get to work on festive items, including a rickety Nordic sleigh.</p> <p><b>9.0</b> <b>MasterChef: The Professionals</b> (T) The chefs open a pop-up kitchen at a micro-brewery in the heart of east London, then serve up the dish they hope will get them into the final.</p> <p><b>10.0</b> <b>News</b> (T) <b>10.25</b> <b>Regional News</b> (T) Weather <b>10.35</b> <b>Mobo Awards 2021: Access All Areas</b> (T) Highlights of Sunday night's ceremony in Coventry, with performances and interviews. <b>11.35</b> <b>Top Gear</b> (T) (R) <b>12.40</b> <b>Question of Sport</b> (T) (R) <b>1.05</b> Weather <b>1.10</b> News (T)</p>	<p><b>6.30</b> <b>The Tournament</b> (T) (R) <b>7.15</b> Virtually Home (T) (R) <b>8.0</b> Sign Zone: The Wild Gardener (T) (R) <b>9.0</b> News (T) <b>11.15</b> Politics Live (T) <b>1.0</b> The Best Christmas Food Ever (T) (R) <b>1.45</b> Eggheads (T) (R) <b>2.15</b> Heir Hunters (T) (R) <b>3.0</b> Beechgrove Repotted (T) (R) <b>3.15</b> Great British Menu (T) (R) <b>4.15</b> The Real Marigold Hotel (T) (R) <b>5.15</b> Flog It! (T) (R) <b>6.0</b> Richard Osman's House of Games (T) <b>6.30</b> Strictly: It Takes Two (T) <b>7.0</b> Walking With Monica Galetti (T) <b>7.30</b> Between the Covers (T)</p> <p><b>8.0</b> <b>Inside the Christmas Factory</b> (T) (R) Gregg Wallace visits a Nottingham factory where 200,000 canapes are made daily.</p> <p><b>9.0</b> <b>Dolly: The Sheep That Changed the World</b> (T) Documentary telling the story of the first mammal to be cloned and the impact it had on the world.</p> <p><b>10.0</b> <b>Live at the Apollo</b> (T) With Angela Barnes, Sarah Keyworth and Tim Renkow. <b>10.30</b> <b>Newsnight</b> (T) Weather <b>11.15</b> <b>FILM</b> <b>Free State of Jones</b> (Gary Ross, 2016) (T) <b>1.25</b> <b>Sign Zone</b> Villages By the Sea (T) (R) <b>1.55</b> Surgeons: At the Edge of Life (T) (R) <b>2.55</b> MasterChef: The Professionals (T) (R) Double bill.</p>	<p><b>6.0</b> <b>Good Morning Britain</b> (T) <b>9.0</b> Lorraine (T) <b>10.0</b> This Morning (T) <b>12.30</b> Loose Women (T) <b>1.30</b> News and Weather (T) <b>1.55</b> Local News (T) <b>2.0</b> Dickinson's Real Deal (T) <b>3.0</b> Lingo (T) <b>4.0</b> Tipping Point (T) <b>5.0</b> The Chase (T) <b>6.0</b> Local News and Weather (T) <b>6.30</b> News and Weather (T) <b>7.0</b> Emmerdale (T) Kerry is overwhelmed when her grand return to the salon is not quite as she imagined it. <b>7.30</b> Coronation Street (T) Summer defends Daniel against Max's scurrilous allegations.</p> <p><b>8.0</b> <b>Paul O'Grady: For the Love of Dogs</b> (T) The presenter tries to train an overly eager alsatian puppy.</p> <p><b>8.30</b> <b>Coronation Street</b> (T) The police question Summer about the nature of her relationship with Daniel.</p> <p><b>9.0</b> <b>I'm a Celebrity Get Me Out of Here!</b> (T) Highlights from Gwrych Castle.</p> <p><b>10.20</b> <b>News</b> (T) Weather <b>10.50</b> <b>Local News</b> (T) Weather <b>11.05</b> <b>Peston</b> (T) Political magazine show presented by Robert Peston, featuring chat with MPs and commentators. <b>12.0</b> <b>Shop: Ideal World 3.0</b> FYI Extra <b>3.15</b> Undercover Big Boss (T) (R) <b>4.05</b> Unwind With ITV <b>5.05</b> Tipping Point (T) (R)</p>	<p><b>6.10</b> <b>Countdown</b> (T) (R) <b>6.50</b> The Big Bang Theory (T) (R) Double bill. <b>7.35</b> The King of Queens (T) (R) Triple bill. <b>9.0</b> Frasier (T) (R) Double bill. <b>10.30</b> Ramsay's Kitchen Nightmares USA (T) (R) <b>11.25</b> News (T) <b>11.30</b> Find It, Fix It, Flog It (T) (R) <b>12.30</b> Steph's Packed Lunch (T) Weekday magazine show. <b>2.10</b> Countdown (T) <b>3.0</b> Moneybags (T) <b>4.0</b> A Place in the Sun (T) (R) <b>5.0</b> Four in a Bed (T) (R) <b>5.30</b> Bidding Wars (T) <b>6.0</b> The Simpsons (T) <b>6.30</b> Hollyoaks (T) (R) <b>7.0</b> News (T)</p> <p><b>8.0</b> <b>George Clarke's Old House, New Home</b> (T) George meets a couple who have bought a Grade II-listed 17th-century cottage in Warwickshire and want to turn it into a family home.</p> <p><b>9.0</b> <b>Grand Designs: House of the Year</b> (T) Visits to the final five properties before the winner is announced.</p> <p><b>10.0</b> <b>The Love Trap</b> (T) <b>11.0</b> <b>First Dates</b> (T) (R) <b>12.05</b> <b>The Great British Bake Off: Best Bits</b> (T) (R) <b>1.0</b> <b>FILM</b> Another Year (Mike Leigh, 2010) (T) Comedy drama starring Lesley Manville. <b>3.10</b> The Cult of Conspiracy: QAnon (T) (R) <b>4.0</b> National Trust Unlocked (T) (R) <b>5.05</b> Couples CDWM (T) (R)</p>	<p><b>6.0</b> <b>Milkshake!</b> <b>9.15</b> Jeremy Vine (T) <b>11.15</b> <b>FILM</b> Christmas Under the Stars (Allan Harmon, 2019) (T) <b>12.50</b> Entertainment News (T) <b>12.55</b> News (T) <b>1.0</b> Neighbours (T) <b>1.30</b> <b>FILM</b> A Royal Christmas Engagement (Fred Olen Ray, 2020) (T) <b>3.15</b> <b>FILM</b> A Very Charming Christmas Town (Jake Helgren, 2020) (T) <b>5.05</b> News (T) <b>6.0</b> Neighbours (T) (R) <b>6.30</b> Meerkat Manor: Rise of the Dynasty (T) <b>7.0</b> The Gadget Show (T) A look at the tech available this Christmas.</p> <p><b>8.0</b> <b>Live: Winter on the Farm</b> (T) Another look at life on Cannon Hall Farm. Includes news update.</p> <p><b>9.0</b> <b>The Sinking of the Costa Concordia: Secrets of the Wreck</b> (T) (2/2) The rescue operation after the disaster to save the lives of the remaining passengers and crew stuck on board.</p> <p><b>10.0</b> <b>Nightmare Tenants, Slum Landlords</b> (T) <b>11.05</b> <b>Motorway Cops: Catching Britain's Speeders</b> (T) (R) <b>12.05</b> <b>999: Criminals Caught on Camera</b> (T) <b>1.0</b> The Live Casino Show (T) <b>3.0</b> Entertainment News (T) <b>3.10</b> Dale Winton's Florida Fly Drive (T) (R) <b>4.0</b> Kitten Rescue With Jo Brand (T) (R)</p>	<p><b>7.0</b> <b>The Joy of Painting: Winter Specials</b> (T) (R) <b>7.30</b> Christmas University Challenge (T) (R) Teams from the Courtauld Institute of Art and Goldsmiths compete for a place in the semi-finals.</p> <p><b>8.0</b> <b>Thailand: Earth's Tropical Paradise</b> (T) (R) The wildlife and culture of the south-east Asian nation.</p> <p><b>9.0</b> <b>Charley Boorman: Sydney to Tokyo, By Any Means</b> (T) (R) (6/6) The adventurer concludes his journey in Japan, where he heads for the Naha to learn about the Battle of Okinawa.</p> <p><b>10.0</b> <b>Write Around the World With Richard E Grant</b> (T) (R) (1/3) The actor travels to Italy.</p> <p><b>11.0</b> <b>What We Were Watching: Christmas 1995</b> (T) (R) <b>12.0</b> <b>Secrets of Bones</b> (T) (R) <b>12.30</b> How to Make: The Trainer (T) (R) <b>1.30</b> Thailand: Earth's Tropical Paradise (R) <b>2.30</b> Write Around the World (T) (R)</p>

## Other channels

## Dave

**6.0am** Teleshopping  
**7.10** Yianni: Supercar Customiser Double Bill  
**8.0** Rick Stein's Secret France **9.0** Storage Hunters UK Double Bill  
**10.0** American Pickers  
**11.0** Top Gear Double Bill  
**10.0** QI XL **2.0** Scrapyard Supercar **3.0** Top Gear Double Bill **5.0** Rick Stein's Secret France  
**6.0** QI XL **7.0** Whose Line Is It Anyway? USA Double Bill **8.0** QI XL  
**9.0** Comedians Giving Lectures **9.40** QI **10.20** Would I Lie to You? At Christmas **11.0** Live at the Apollo **12.0** Mock the Week Double Bill  
**1.20** Have I Got a Bit More News for You  
**2.30** Richard Osman's House of Games **3.0** Hypothetical **4.0** Teleshopping

## E4

**6.0am** Hollyoaks Double Bill **7.0** Ramsay's Kitchen Nightmares USA **8.0** Baby Daddy Double Bill **9.0** How I Met Your

Mother Double Bill **10.0** The Big Bang Theory Double Bill **11.0** The Goldbergs Double Bill **12.0** Brooklyn Nine-Nine Double Bill **1.0** The Big Bang Theory **1.30** The Big Bang Theory **2.0** The Big Bang Theory **2.30** The Big Bang Theory **3.0** Mike & Molly Double Bill **4.0** The Goldbergs Double Bill **5.0** Brooklyn Nine-Nine Double Bill **6.0** The Big Bang Theory Double Bill **7.0** Hollyoaks **7.30** Young Sheldon **8.0** The Big Bang Theory Double Bill **9.0** Young Sheldon Double Bill **10.0** GamesMaster **11.05** Naked Attraction **12.05** Gogglebox **1.10** First Dates Hotel **2.15** Naked Attraction **3.10** The 100 **4.0** Young Sheldon Double Bill **4.45** The Big Bang Theory Double Bill **5.35** How I Met Your Mother

## Film 4

**11.0am** **FILM** Destry Rides Again (1939) **12.55** **FILM** Hatar! (1962) **4.05** **FILM** Tobruk (1967) **6.20** **FILM** Master and Commander: The Far Side of the World (2003) **9.0** **FILM** The Hitman's Bodyguard (2017) **11.20** **FILM** The Boss (2016) **1.25** **FILM** Paranormal Activity: The Marked Ones (2014)

## ITV2

**6.0am** Love Bites **7.0** The Ellen DeGeneres Show **8.0** Emmerdale **8.30** You've Been Framed! Gold at Christmas **9.30** Supermarket Sweep **10.30** I'm a Celebrity Get Me Out of Here! **11.50** Catchphrase **12.30** Emmerdale **1.0** You've Been Framed! Gold at Xmas Double Bill **2.0** The Ellen DeGeneres Show **3.0** Catchphrase **3.45** I'm a Celebrity Get Me Out of Here! **5.0** The Voice USA **7.0** Superstore Double Bill **8.0** Bob's Burgers Double Bill **9.0** Family Guy Double Bill **10.0** Peckham's Finest **10.45** Killer Camp **11.45** Family Guy Double Bill **12.40** American Dad! Double Bill **1.40** Bob's Burgers Double Bill **2.30** Superstore Double Bill **3.20** Unwind With ITV **3.30** Teleshopping

## More4

**8.55am** A Place in the Sun **Sam A Place in the Sun** Double Bill **10.30** Escape to the Chateau: DIY **11.35** Grand Designs **12.40** Four in a Bed **1.15** Four in a Bed **1.50** Four in a Bed **2.50** Four in a Bed **3.20** Find It, Fix It, Flog It Double Bill **5.30** The Great Australian Bake Off **6.45** Escape to the Chateau Double Bill **7.55**

Grand Designs **9.0** George Clarke's Amazing Spaces: Winter World Tour  
**10.05** Building Giants: Triple Tower Skyscraper **11.10** 8 Out of 10 Cats Does Countdown **12.15** 24 Hours in A&E **1.15** Emergency Helicopter Medics **2.20** George Clarke's Amazing Spaces: Winter World Tour **3.25** Food Unwrapped

## Sky Max

**6.0am** Grimm Double Bill **8.0** Brit Cops: Law & Disorder **9.0** Supergirl **10.0** The Flash **11.0** NCIS: Los Angeles Double Bill **1.0** Hawaii Five-0 **2.0** MacGyver **3.0** SWAT **4.0** Supergirl **5.0** The Flash **6.0** Grimm Double Bill **8.0** A League of Their Own **9.0** Dan Brown's The Lost Symbol **10.0** We're Here **11.15** Temple **12.15** The Russell Howard Hour **1.10** Churchill Double Bill **3.0** Hawaii Five-0 **4.0** MacGyver **5.0** SWAT

## Sky Arts

**6.0am** Puccini by Andrea Colombini **7.0** A Brass Band Wonderland **8.30** Tales of the Unexpected **9.30** Tales of the Unexpected **9.30** Discovering: Jean Harlow **11.10** Bafta: Life in Pictures **12.10** Lily Cole's Art Matters **1.0** Tales of

the Unexpected Double Bill **2.0** Discovering: Lee Marvin **3.0** Tate Britain's Great Art Walks **4.0** Cream: Music Icons **4.30** Video Killed the Radio Star **5.0** Tales of the Unexpected Double Bill **6.0** Discovering: Anthony Quinn **7.0** Landscape Artist of the Year **8.0** Portrait Artist of the Year **2021** **9.0** Life and Rhymes **9.45** Oscar Micheaux: The Superhero of Black Film-Making **11.30** Great Film Composers: The Music of the Movies **12.30** Ted Danson: Off Camera **1.45** Discovering: John Malkovich **2.45** Quadrophonia: Our Generation **3.45** Queen Live in Rio **5.0** Auction Double Bill

## Sky Atlantic

**6.0am** Fish Town **7.0** Blue Bloods Double Bill **8.40** Save Me Double Bill **10.50** Westworld Double Bill **1.30** The Sopranos Double Bill **3.45** Blue Bloods Double Bill **5.35** True Blood Double Bill **7.45** The Leftovers **9.0** Dexter: New Blood **10.05** Landscapers **11.10** The L Word: Generation Q **12.20** Oz **1.25** Californication **2.0** Yellowjackets Double Bill **4.10** Fish Town Double Bill

## On the radio

## Radio 3

**6.30am** Breakfast **9.0** Essential Classics **12.0** Composer of the Week: Mark-Anthony Turnage (3/5) **1.0** Lunchtime Concert: Perth Easter Festival. Chausson: Andante and Allegro. Saint-Saëns: Clarinet Sonata. Poulenc: Clarinet Sonata. Bernstein: Clarinet Sonata. Maximiliano Martin (clarinet), Scott Mitchell (piano). (R) (2/4) **2.0** Afternoon Concert. The BBC Concert Orchestra live from Watford Coliseum, with a programme including Scriabin's Piano Concerto with Alexander Gadjev as soloist. **4.0** Choral Evensong: Buckfast Abbey **5.0** In Tune **7.0** In Tune Mixtape **7.30** In Concert. Live from the Royal Festival Hall. Shostakovich: Violin Concerto No 1 in A minor, Op 77. Brett Dean: Notturno inquieto (Rivisitato). Rachmaninov: Symphony

No 3 in A minor, Op 44. Leonidas Kavakos (violin). London Philharmonic, Vladimir Jurowski. **10.0** Free Thinking **10.45** The Essay: Another Northern Ireland (3/5) **11.0** Night Tracks **12.30** Through the Night

## Radio 4

**6.0am** (FM) Today (LW joins at 8am) **8.31** (LW) Yesterday in Parliament **9.0** The Reith Lectures: AI in Warfare. With Stuart Russell. (2/4) **9.45** (LW) Daily Service **10.0** Woman's Hour **11.0** Rutherford and Fry on Living With AI (2/4) **11.30** John Finnemore's Double Acts (R) (6/6) **12.0** News **12.01** (LW) Shipping Forecast **12.04** Faith, Hope and Glory: Faith. By Winsome Peacock. (3/8) **12.18** You and Yours **1.0** The World at One **1.45** Male Order. Aleks Krotoski meets Beth Gardiner of the Known Donor Registry. (8/10) **2.0** The Archers **2.15** Drama: No Place But the Water: Ghosts of the Future. Part Three, by Linda Marshall Griffiths. (3/3) **3.0** Money Box Live **3.30** All in the Mind (R) **4.0** Sideways (6/8) **4.30** The Media Show **5.0** PM **5.54** (LW) Shipping Forecast **6.0** News **6.30** Mark Steel's in Town:

Walthamstow (2/3) **7.0** The Archers **7.15** Front Row **8.0** The Moral Maze (2/5) **8.45** Book of the Week: Wintering, by Katherine May. (3/5) **9.0** The Young Farmers: Lambing. Documentary. (R) (1/3) **9.30** The Media Show (R) **10.0** The World Tonight **10.45** Book at Bedtime: The Omen, by David Seltzer. (R) (3/5) **11.0** Rosie Jones: Box Ticker Too - Northern, with Louise Young. (4/4) **11.15** The Skewer (6/7) **11.30** LW: Test Match Special: Australia v England. First Test, day two. **12.48**; **5.20** Shipping Forecast. FM: **11.30** Today in Parliament **12.0** News **12.30** Book of the Week (R) **12.48** Shipping Forecast **1.0** As World Service **5.20** Shipping Forecast **5.30** News **5.43** Prayer for the Day **5.45** Farming Today **5.58** (FM) Tweet of the Day (R)

## Radio 4 Extra

**6.0am** Ordeal By Innocence (1/3) **6.30** Deep Six (2/6) **7.0** Ed Reardon's Week (4/6) **7.30** Mark Steel's in Town Live **3.30** All in the Mind (R) **4.0** Sideways (6/8) **4.30** The Media Show **5.0** PM **5.54** (LW) Shipping Forecast **6.0** News **6.30** Mark Steel's in Town:

Unsung Heroines (1/3) **12.0** Hancock **12.30** No Commitments (6/6) **1.0** Ordeal By... **1.30** Deep Six (2/6) **2.0** A Portrait of the Artist As a Young Man (3/10) **2.15** D For Dexter (3/5) **2.30** August Shines **3.0** Ben Hur (2/4) **4.0** Listomania (5/6) **4.30** All the Young Dudes (4/6) **5.0** Ed Reardon's Week **5.30** Mark Steel's in Town First Church of the New Millennium (3/10) **6.15** The Testament of Jessie Lamb (3/5) **6.30** The Radio Detectives (1/5) **7.0** Hancock **7.30** No Commitments (6/6) **8.0** Ordeal By... **8.30** Deep Six (2/6) **9.0** Unsung Heroines (1/3) **10.0** Mark Steel's 30 Little Lifetimes (2/6) **10.45** Tim Key's Late Night Poetry Programme (2/6) **11.0** Radio Active (2/8) **11.30** The News at Bedtime (2/8) **11.45** The Goldfish Bowl (3/8) **12.0** The First Church of... **12.15** The Testament of Jessie Lamb (3/5) **12.30** The Radio Detectives (1/5) **1.0** Ordeal By... **1.30** Deep Six (2/6) **2.0** A Portrait of the Artist... **2.15** D For Dexter (3/5) **2.30** August Shines **3.0** Ben Hur (2/4) **4.0** Listomania (5/6) **4.30** All the Young Dudes (4/6) **5.0** Ed Reardon's Week **5.30** Mark Steel





**Nadiya's Fast Flavours**  
**BBC Two, 8.30pm**  
*Tasty treats, from a Bombay burger to a banana thyme loaf*

BBC One	BBC Two	ITV	Channel 4	Channel 5	BBC Four
<p><b>6.0 Breakfast</b> (T) <b>9.15</b> Morning Live at Christmas (T) <b>10.0</b> Claimed and Shamed (T) <b>10.45</b> Fraud Squad (T) <b>11.15</b> Homes Under the Hammer (T) (R) <b>12.15</b> Bargain Hunt (T) (R) <b>1.0</b> News and Weather (T) <b>1.30</b> Regional News (T) <b>1.45</b> Doctors (T) <b>2.15</b> The Tournament (T) <b>3.0</b> Escape to the Country (T) (R) <b>3.45</b> Virtually Home (T) <b>4.30</b> The Repair Shop (T) (R) <b>5.15</b> Pointless (T) (R) <b>6.0</b> News and Weather (T) <b>6.30</b> Regional News and Weather (T) <b>7.0</b> One Show (T) <b>7.35</b> EastEnders (T)</p> <p><b>8.0 Sort Your Life Out With Stacey Solomon</b> (T) (6/6) Dan and Kelly Waller declutter their home.</p> <p><b>9.0 MasterChef: The Professionals</b> (T) Four chefs compete in the second semi-final, creating a dish at makeshift workstations with limited equipment and no ovens.</p> <p><b>10.0 News</b> (T) <b>10.25</b> Regional News (T) Weather <b>10.35</b> Question Time (T) Fiona Bruce hosts the political debate in Hendon, north-west London.</p> <p><b>11.35 Newscast</b> (T) Political chat. <b>12.05</b> Blankety Blank (T) (R) <b>12.40</b> Superman &amp; Lois (T) (R) (1/15) Comic-book drama pilot. <b>1.40</b> Weather (T) <b>1.45</b> News (T)</p>	<p><b>6.30 The Tournament</b> (T) (R) <b>7.15</b> Virtually Home (T) (R) <b>8.0</b> Sign Zone: The Mating Game (T) (R) <b>9.0</b> News (T) <b>12.15</b> Politics Live (T) <b>1.0</b> The Best Christmas Food Ever (T) (R) <b>1.45</b> Eggheads (T) (R) <b>2.15</b> The Hairy Bikers Home for Christmas (T) (R) <b>3.0</b> Natural World: Attenborough's Fabulous Frogs (T) (R) <b>3.15</b> Great British Menu (T) (R) <b>4.15</b> The Real Marigold Hotel (T) (R) <b>5.15</b> Flog It! (T) (R) <b>6.0</b> Richard Osman's House of Games (T) <b>6.30</b> Strictly: It Takes Two (T) <b>7.0</b> Celebrity Antiques Road Trip (T)</p> <p><b>8.0 Mary Berry: Love to Cook</b> (T) Recipes include a biscuit for first-time bakers.</p> <p><b>8.30 Nadiya's Fast Flavours</b> (T) A nutty burger and an apple and custard pudding are on tonight's menu.</p> <p><b>9.0 Surgeons: At the Edge of Life</b> (T) Surgeons treat a patient unable to swallow or speak.</p> <p><b>10.0 Mock the Week</b> (T) <b>10.30</b> Newsnight (T) Weather <b>11.15</b> Forensics: The Real CSI (T) (R) West Midlands police need to identify the killer of two men found dead in a car.</p> <p><b>12.15 Sign Zone</b> The Lakes With Simon Reeve (T) (R) (2/3) <b>1.15</b> Strictly Come Dancing (T) (R) <b>2.15</b> Strictly Come Dancing: The Results (T) (R)</p>	<p><b>6.0 Good Morning Britain</b> (T) <b>9.0</b> Lorraine (T) <b>10.0</b> This Morning (T) <b>12.30</b> Loose Women (T) <b>1.30</b> News and Weather (T) <b>1.55</b> Local News and Weather (T) <b>2.0</b> Dickinson's Real Deal (T) <b>3.0</b> Lingo (T) <b>3.59</b> Local News and Weather (T) <b>4.0</b> Tipping Point (T) <b>5.0</b> The Chase (T) <b>6.0</b> Local News and Weather (T) <b>6.30</b> News and Weather (T) <b>7.0</b> Emmerdale (T) Mandy makes a demand. Manpreet is furious. <b>7.30</b> Tonight: Saving Money at Christmas – The Big Squeeze? (T)</p> <p><b>8.0 Emmerdale</b> (T) Meena's jealousy gets the better of her.</p> <p><b>8.30 The Martin Lewis Money Show: Live</b> (T) The cash expert answers vital financial questions.</p> <p><b>9.0 I'm a Celebrity Get Me Out of Here!</b> (T) The end is near for the remaining contestants.</p> <p><b>10.30 News</b> (T) <b>11.05</b> Local News (T) Weather <b>11.20</b> The Late Debate (T) <b>11.45</b> Piers Morgan's Life Stories (T) Kate Garraway (T) (R) <b>12.40</b> The Jonathan Ross Show (T) (R) <b>1.30</b> Shop: Ideal World <b>3.0</b> FYI Extra <b>3.15</b> Tonight: Saving Money... (T) (R) <b>3.40</b> Wonders of the Coast Path (T) (R) <b>4.05</b> Unwind With ITV</p>	<p><b>6.0 Kirstie's Handmade Christmas</b> (T) (R) <b>6.10</b> Countdown (T) (R) <b>6.50</b> The Big Bang Theory (T) (R) Double bill. <b>7.35</b> The King of Queens (T) (R) Triple bill. <b>9.0</b> Frasier (T) (R) Triple bill. <b>10.30</b> Ramsay's Kitchen Nightmares USA (T) (R) <b>11.25</b> News (T) <b>11.30</b> Find It, Fix It, Flog It (T) (R) <b>12.30</b> Steph's Packed Lunch (T) <b>2.10</b> Countdown (T) <b>3.0</b> Moneybags (T) <b>4.0</b> A Place in the Sun (T) (R) <b>5.0</b> Four in a Bed (T) (R) <b>5.30</b> Bidding Wars (T) <b>6.0</b> The Simpsons (T) <b>6.30</b> Hollyoaks (T) (R) <b>7.0</b> News</p> <p><b>8.0 Luxury Christmas for Less</b> (T) Sabrina Grant and Sophie Morgan reveal the secrets behind supermarket champagne and the high-street brand selling better cashmere than top designers.</p> <p><b>9.0 24 Hours in A&amp;E</b> (T) An elderly woman arrives with two severe leg fractures.</p> <p><b>10.0 How to Make It on OnlyFans</b> (T) Documentary. <b>11.05</b> Unapologetic (T) <b>12.05</b> Gogglebox (T) (R) <b>1.0</b> Kitchen Nightmares USA (T) (R) <b>1.50</b> The Simpsons (T) (R) <b>2.15</b> <b>FILM</b> Departure (Andrew Steggall, 2015) (T) Drama. <b>4.05</b> George Clarke's National Trusts Unlocked (T) (R) <b>5.0</b> Couples CDWM (T) (R)</p>	<p><b>6.0 Milkshake!</b> <b>9.15</b> Jeremy Vine (T) <b>11.15</b> <b>FILM</b> Grounded for Christmas (Amin Kaderali, 2019) (T) <b>12.45</b> Entertainment News (T) <b>12.55</b> News (T) <b>1.0</b> Neighbours (T) <b>1.30</b> <b>FILM</b> Christmas Cuisine of Love (Jake Helgren, 2020) (T) <b>3.15</b> <b>FILM</b> The Christmas Swap (Brian Herzlinger, 2018) (T) <b>5.0</b> News (T) <b>6.0</b> Neighbours (T) (R) <b>6.30</b> Meerkat Manor: Rise of the Dynasty (T) <b>7.0</b> Parking Fines: The Big Con? (T) Alexis Conran investigates the world of parking fines.</p> <p><b>8.0 Live: Winter on the Farm</b> (T) More from Cannon Hall Farm. Includes news.</p> <p><b>9.0 The Stonehenge Enigma: What Lies Beneath?</b> (T) Rob Bell joins archaeologists who have uncovered a vast, previously undetected monument many times the size of Stonehenge.</p> <p><b>10.30</b> <b>FILM</b> Unforgiven (1992) (T) Western, directed by and starring Clint Eastwood.</p> <p><b>1.10 The Live Casino Show</b> (T) <b>3.10</b> Entertainment News (T) <b>3.15</b> Violent Child, Desperate Parents (T) (R) <b>4.05</b> Kitten Rescue With Jo Brand (T) (R) <b>4.50</b> Dale Winton's Florida Fly Drive (T) (R) <b>5.35</b> House Doctor (T) (R)</p>	<p><b>7.0 The Joy of Painting: Winter Specials</b> (T) (R) Bob Ross paints a scene depicting a birch forest. <b>7.30</b> Christmas University Challenge (T) (R) Famous graduates of Nottingham and Sheffield battle it out.</p> <p><b>8.0 Sound of Musicals With Neil Brand</b> (T) (R) (2/3) How a new generation of composers transformed musical theatre.</p> <p><b>9.0</b> <b>FILM</b> The Manchurian Candidate (John Frankenheimer, 1962) (T) Political thriller starring Laurence Harvey, Angela Lansbury, Frank Sinatra.</p> <p><b>11.0 Seth MacFarlane Sings Sinatra at the Proms</b> (T) (R) A celebration of Frank Sinatra's 100th birthday year, staged at the Royal Albert Hall in 2015, with Jamie Parker and Claire Martin.</p> <p><b>12.30 Secrets of Bones</b> (T) (R) <b>1.30</b> Sound of Musicals (T) (R) <b>2.30</b> Britain's Lost Masterpieces (T) (R)</p>

## Other channels

### Dave

**6.0am** Teleshopping  
**7.10** Yianni: Supercar Customiser Double Bill **8.0** Rick Stein's Secret France **9.0** Storage Hunters  
**UK Double Bill 10.0** American Pickers **11.0** Top Gear Double Bill **1.0** Qi **2.0** Scaryparr  
**Superstar 3.0** Top Gear **4.0** Top Gear: Top Fails **5.0** Rick Stein's Secret France **6.0** Qi **7.0** Whose Line Is It Anyway? USA Double Bill **8.0** Richard Osman's House of Games **8.40** Would I Lie to You? **9.20** Qi **10.0** The Misadventures of Roshan Ranganathan **11.0** Mock the Week **11.40** Have I Got a Bit More News for You **12.40** Would I Lie to You? **1.20** Qi **2.0** Hypothetical **2.45** Sin City Motors **4.0** Teleshopping

### E4

**6.0am** Hollyoaks Double Bill **7.0** Ramsay's Kitchen Nightmares USA **8.0** Baby Daddy Double

**Bill 9.0** How I Met Your Mother Double Bill **10.0** The Big Bang Theory Double Bill **11.0** The Goldberrys Double Bill **12.0** Brooklyn Nine-Nine Double Bill **1.0** The Big Bang Theory **1.30** The Big Bang Theory **2.0** The Big Bang Theory **2.30** The Big Bang Theory **3.0** Mike & Molly Double Bill **4.0** The Goldberrys Double Bill **5.0** Brooklyn Nine-Nine Double Bill **6.0** The Big Bang Theory Double Bill **7.0** Hollyoaks **7.30** Young Sheldon **8.0** The Big Bang Theory Double Bill **9.0** Celebrity Gogglebox **10.0** Gogglebox **11.05** Naked Attraction Double Bill **1.15** Rick and Morty **1.50** Robot Chicken **2.40** First Dates Hotel **3.30** The 100 **4.20** The Big Bang Theory Double Bill **5.05** Ramsay's Kitchen Nightmares USA

### Film4

**11.0am** **FILM** Blanche Fury (1948) **12.55** **FILM** Rawhide (1951) **2.40** **FILM** The Bridges at Toko-Ri (1954) **4.45** **FILM** Beneath the Planet of the Apes (1969) **6.40** **FILM** Cutthroat Island (1995) **9.0** **FILM** Deadpool **9.0** **FILM** 2018 **11.20** **FILM** Transporting (1996) **1.10** **FILM** Trance (2013)

### ITV2

**6.0am** Love Bites **7.0** The Ellen DeGeneres Show **8.0** Emmerdale **8.30** Coronation Street Double Bill **9.30** Supermarket Sweep **10.30** I'm a Celebrity Get Me Out of Here! **11.45** Catchphrase **12.30** Emmerdale **1.0** Coronation Street Double Bill **2.0** The Ellen DeGeneres Show **3.0** Catchphrase **3.45** I'm a Celebrity Get Me Out of Here! **5.0** The Voice USA **6.0** Catchphrase Christmas Special **7.0** Superstore Double Bill **8.0** Bob's Burgers Double Bill **9.0** Family Guy **10.0** Family Guy **11.0** Family Guy **11.30** American Dad! Double Bill **12.30** Bad Boy Chiller Crew **1.15** Bob's Burgers Double Bill **2.15** Superstore Double Bill **3.10** Unwind With ITV **3.30** Teleshopping

**More4**  
**8.55am** A Place in the Sun Double Bill **10.30** Escape to the Chateau: DIY **11.35** Grand Designs **12.40** Four in a Bed **1.15** Four in a Bed **2.50** Four in a Bed

**3.20** Find It, Fix It, Flog It Double Bill **5.30** The Great Australian Bake Off **6.45** Escape to the Chateau Double Bill **7.55** Grand Designs **9.0** The Good Fight **10.10** 24 Hours in A&E **11.15** 8 Out of 10 Cats Does Countdown **12.20** Emergency Helicopter Medics **1.20** 999: On the Front Line **2.25** The Good Fight **3.30** Father Ted

### Sky Max

**6.0am** Grimm Double Bill **8.0** Brit Cops: Law & Disorder **9.0** Supergirl **10.0** The Flash **11.0** NCIS: Los Angeles Double Bill **1.0** Hawaii Five-0 **2.0** MacGyver **3.0** SWAT **4.0** Supergirl **5.0** The Flash **6.0** Grimm Double Bill **8.0** A League of Their Own **9.0** Premier League's Greatest Moments **11.0** The Russell Howard Hour **12.0** Temple 10 Road Wars **2.0** NCIS: Los Angeles **3.0** Hawaii Five-0 **4.0** MacGyver **5.0** SWAT

### Sky Arts

**6.0am** The South Bank Show **7.0** The Forbidden City Concert **9.0** Tales of the Unexpected Double Bill **10.0** Discovering: Lee Marvin **11.0** Baffa: Life in Pictures **12.0**

Tate Britain's Great Art Walks **1.0** Tales of the Unexpected Double Bill **2.0** Discovering: Anthony Quinn **3.0** Glynedebour: No Ordinary Summer **4.0** Dusty Springfield: Music Icons **4.30** Video Killed the Radio Star **5.0** Tales of the Unexpected Double Bill **6.0** Discovering: Joan Crawford **7.0** Portrait Artist of the Year 2021 **8.0** Discovering: Samuel L. Jackson **9.0** Touching the Void **11.05** Emily Mortimer: Off Camera **12.20** Ozzy Osbourne Live at Budokan **2.15** Discovering: Iron Maiden **2.40** Classic Albums **3.35** Hymn **5.10** Auction Double Bill

### Sky Atlantic

**6.0am** Richard E Grant's Hotel Secrets **7.0** Blue Bloods Double Bill **8.55** Save Me Double Bill **11.05** Westworld Double Bill **1.35** The Sopranos Double Bill **3.50** Blue Bloods **4.45** Blue Bloods **5.45** Blue Bloods **6.45** True Blood **7.55** The Leftovers **9.0** Yellowjackets Double Bill **11.10** Succession **12.20** American Rust Double Bill **2.30** Deadwood **3.35** Californication **4.10** Fish Town Double Bill

## On the radio

### Radio 3

**6.30am** Breakfast. Pteroc Trelawny presents. **9.0** Essential Classics. With Georgia Mann. **12.0** Composer of the Week: Mark-Anthony Turnage (4/5) **1.0** Lunchtime Concert: Perth Easter Festival. Haydn: String Quartet, Op 74 No 3. Beethoven: String Quartet No 10 in E-flat, Harp. Maxwell String Quartet. (R) (3/4) **2.0** Afternoon Concert. The BBC Scottish SO recorded in September at the Usher Hall, Edinburgh, in a varied programme including Sibelius's Violin Concerto and Symphony No 7. **5.0** In Tune **7.0** In Tune Mixtape **7.30** In Concert. Live from Symphony Hall, Birmingham. Sibelius: Finlandia. Jonathan Dove: In Exile. Interval. Dvořák: Symphony No 9. From the New World. CBSO, Simon Keenleyside (baritone), Raphael Wallfisch (cello), George Magaras. **10.0** Free Thinking: Witchcraft

and Margaret Murray. With Elsa Richardson. **10.45** The Essay: Another Northern Ireland. (4/5) **11.0** The Night Tracks Mix **11.30** Unclassified: Mary Anne Hobbs in the Listening Chair **12.30** Through the Night

### Radio 4

**6.0am** (FM) Today (LW joins at 8am) **8.31** (LW) Yesterday in Parliament **9.0** In Our Time **9.45** (LW) Daily Service **9.45** (FM) Book of the Week: Wintering, by Katherine May. (4/5) **10.0** Woman's Hour **11.0** Crossing Continents: Poland's Fractured Borderlands. With Lucy Ash. (4/6) **11.30** The Exploding Library: Mother Night, by Kurt Vonnegut. With Daliso Chaponda. (3/3) **12.0** News **12.01** (LW) Shipping Forecast **12.04** Faith, Hope and Glory: Trevor. By Winsome Peacock. (4/8) **12.18** You and Yours **1.0** The World at One **1.45** Male Order (9/10) **2.0** The Archers **2.15** Drama: This Thing of Darkness, by Anita Vettesse. (5/7) **3.0** Open Country: Wizards and Steam Trains on the West Highland Line (9/16) **3.27** Radio 4 Appeal (R) **3.30** Bookclub (R) **4.0** Think With Pinker: Don't Expect a Zebra (4/12)

**4.30** Inside Science **5.0** PM **5.54** (LW) Shipping Forecast **6.0** News **6.30** Relativity (R) **7.0** The Archers **7.15** Front Row **8.0** The Briefing Room (3/14) **8.30** The Spark: Julia Galef on Motivated Cognition (R) (2/4) **9.0** Inside Science (R) **9.30** In Our Time (R) **10.0** The World Tonight **10.45** Book at Bedtime: The Omen, by David Selzer. (R) (4/5) **11.0** Fred at the Stand: Lost Voice Guy, Lauren Pattison, Michael Akadiri and Esther Manito (3/4) **11.30** Test Match Special: Australia v England. First Test, day three. 12.48; 5.20 Shipping Forecast. FM: **11.30** Today in Parliament **12.0** News **12.30** Book of the Week (R) **12.48** Shipping Forecast **1.0** As World Service **5.20** Shipping Forecast **5.30** News **5.43** Prayer for the Day **5.45** Farming Today **5.58** Tweet of the Day (R)

### Radio 4 Extra

**6.0am** Ordeal By Innocence (2/3) **6.30** Deep Six (3/6) **7.0** Meet David Sedaris (2/6) **7.30** Relativity (4/6) **8.0** I'm Sorry I'll Read That Again (13/13) **8.30** King Street Junior (8/8) **9.0** The Unbelievable Truth (5/6) **9.30** Clare in the Community (1/6)

**10.0** Ben Hur (3/4) **11.0** Desert Island Discs **11.45** Rutherford & Fry (3/6) **12.0** I'm Sorry I'll... **12.30** King Street Junior (8/8) **1.0** Ordeal By... **1.30** Deep Six (3/6) **2.0** A Portrait of the Artist As a Young Man (4/10) **2.15** D for Dexter (4/5) **2.30** Spank the Plank **3.0** Ben Hur (3/4) **4.0** The Unbelievable Truth (5/6) **4.30** Clare in... **5.0** David Sedaris **5.30** Relativity (4/6) **6.0** The First Church of the New Millennium (4/10) **6.15** The Testament of Jessie Lamb (4/5) **6.30** Great Lives (8/9) **7.0** I'm Sorry I'll... **7.30** King Street Junior (8/8) **8.0** Ordeal By... **8.30** Deep Six (3/6) **9.0** Desert Island Discs **9.45** Rutherford & Fry (3/6) **10.0** Relativity (4/6) **10.30** The Penny Dreadfuls Present: The Curse of the Beagle **11.30** Wondementalist Cabaret (4/4) **12.0** The First Church of... **12.15** The Testament of Jessie Lamb (4/5) **12.30** Great Lives (8/9) **1.0** Ordeal By... **1.30** Deep Six (3/6) **2.0** A Portrait of the Artist... **2.15** D for Dexter (4/5) **2.30** Spank the Plank **3.0** Ben Hur (3/4) **4.0** The Unbelievable Truth (5/6) **4.30** Clare in... **5.0** David Sedaris **5.30** Relativity (4/6)



## Friday 10



Grayson's Art Club: An Exhibition for Britain  
Channel 4, 8pm  
Behind the scenes at a new show in Bristol

BBC One	BBC Two	ITV	Channel 4	Channel 5	BBC Four
<p><b>6.0 Breakfast</b> (T) <b>9.15</b> Morning Live at Christmas (T) <b>10.0</b> Claimed and Shamed (T) (R) <b>10.45</b> Fraud Squad (T) <b>11.15</b> Homes Under the Hammer (T) (R) <b>12.15</b> Bargain Hunt (T) <b>1.0</b> News (T) <b>1.30</b> Regional News and Weather (T) <b>1.45</b> The Tournant (T) <b>2.30</b> Garden Rescue (T) (R) <b>3.0</b> Escape to the Country (T) (R) <b>3.45</b> Virtually Home (T) <b>4.30</b> The Repair Shop (T) (R) <b>5.15</b> Pointless (T) (R) <b>6.0</b> News and Weather (T) <b>6.30</b> Regional News (T) <b>7.0</b> The One Show (T) <b>7.30</b> Question of Sport (T)</p>	<p><b>6.30 The Tournament</b> (T) (R) <b>7.15</b> Virtually Home (T) (R) <b>8.0</b> Sign Zone: Walking With Shappi Khorsandi (T) (R) <b>8.30</b> Nadiya's Fast Flavours (T) (R) <b>9.0</b> News (T) <b>12.15</b> Politics UK (T) <b>1.0</b> <b>FILM</b> Christmas A La Carte (Graeme Campbell, 2021) (T) <b>2.30</b> The Hairy Bikers Home for Christmas (T) (R) <b>3.15</b> Great British Menu (T) (R) <b>4.15</b> The Real Marigold Hotel (T) (R) <b>5.15</b> Flog It! (T) (R) <b>6.0</b> Richard Osman's House of Games (T) <b>6.30</b> Strictly: It Takes Two (T) <b>7.0</b> Celebrity Antiques Road Trip (T)</p>	<p><b>6.0 Good Morning Britain</b> (T) <b>9.0</b> Lorraine (T) <b>10.0</b> This Morning (T) <b>12.30</b> Loose Women (T) <b>1.30</b> News and Weather (T) <b>1.55</b> Local News and Weather (T) <b>2.0</b> Dickinson's Real Deal (T) <b>3.0</b> Lingo (T) <b>3.59</b> Local News and Weather (T) <b>4.0</b> Tipping Point (T) <b>5.0</b> The Chase (T) <b>6.0</b> Local News and Weather (T) <b>6.30</b> News and Weather (T) <b>7.0</b> Emmerdale (T) Harriet supports Charles. <b>7.30</b> Coronation Street (T) Yasmeen is suspected of arson. Hashim threatens her grandchildren.</p>	<p><b>6.10 Countdown</b> (T) (R) <b>6.50</b> The Big Bang Theory (T) (R) Double bill. <b>7.35</b> The King of Queens (T) (R) Triple bill. <b>9.0</b> Frasier (T) (R) Triple bill. <b>10.30</b> Kitchen Nightmares USA (T) (R) <b>11.25</b> News (T) <b>11.30</b> Find It, Fix It, Flog It (T) (R) <b>12.30</b> Steph's Packed Lunch (T) <b>2.10</b> Countdown (T) <b>3.0</b> Moneybags (T) <b>4.0</b> A Place in the Sun (T) (R) <b>5.0</b> Four in a Bed (T) (R) <b>5.30</b> Bidding Wars (T) <b>6.0</b> Simpsons (T) <b>6.30</b> Hollyoaks (T) (R) <b>7.0</b> News (T) <b>7.30</b> Dispatches: Vaccine Wars – The Truth About Pfizer (T)</p>	<p><b>6.0 Milkshake!</b> <b>9.15</b> Jeremy Vine (T) <b>11.15</b> <b>FILM</b> Double Christmas (Don McBrearty, 2019) (T) <b>12.50</b> Entertainment News (T) <b>12.55</b> News (T) <b>1.0</b> Neighbours (T) <b>1.30</b> <b>FILM</b> A Christmas to Cherish (Kevin Fair, 2019) (T) <b>3.15</b> <b>FILM</b> On the 12th Date of Christmas (Gary Yates, 2020) (T) <b>5.0</b> News (T) <b>6.0</b> Neighbours (T) (R) <b>6.30</b> Meerkat Manor: Rise of the Dynasty (T) <b>7.0</b> Secrets of the Imperial War Museum (T) An armoured vehicle is lifted into place in the AirSpace hangar.</p>	<p><b>7.0 Christmas University Challenge</b> (T) (R) UCLAN v Loughborough. <b>7.30</b> Sounds of the 70s: New Wave (T) (R) Performances by new wave bands, including Elvis Costello, the Police, Ian Dury and the Blockheads, Squeeze, Blondie and the Cars.</p>
<p><b>8.0 EastEnders</b> (T) Eve and Stacey's good deed does not turn out quite how they had hoped.</p> <p><b>8.25 Gavin &amp; Stacey</b> (T) (R) The Shipmans go to Wales to spend Christmas with the Wests, but parenthood presents challenges.</p> <p><b>9.30 Have I Got News for You</b> (T) Jess Phillips MP hosts.</p>	<p><b>8.0 Gardeners' World Winter Specials</b> (T) Monty Don and the team celebrate the joy gardening brings from winter to autumn.</p> <p><b>9.0 Vienna Blood</b> (T) Return of the crime drama. Oskar Rheinhardt teams up with a disgraced doctor to solve the riddle surrounding the death of a Countess.</p>	<p><b>8.0 Griff's Great New Zealand Adventure</b> (T) Griff Rhys Jones goes on a gliding adventure.</p> <p><b>8.30 Coronation Street</b> (T) Zeedan reports Hashim for starting the restaurant fire. Curtis deceives Emma.</p> <p><b>9.0 I'm a Celebrity Get Me Out of Here!</b> (T) Highlights from Gwrych Castle.</p>	<p><b>8.0 Grayson's Art Club: An Exhibition for Britain</b> (T) Grayson Perry takes viewers behind the scenes at the Bristol Museum and Art Gallery, as he oversees the creation of the new Art Club exhibition.</p> <p><b>9.0 Gogglebox</b> (T) The armchair critics share their opinions. Last in the series.</p>	<p><b>8.0 The Thames at Night With Tony Robinson</b> (T) The actor reveals how the Thames plays a vital role in keeping London on the move. Includes news.</p> <p><b>9.0 1977: Britain's Biggest 70s Hits</b> (T) The biggest-selling singles of 1977, from Abba and Queen to Rod Stewart and Barbra Streisand.</p>	<p><b>8.0 Top of the Pops: Christmas 1988</b> (T) (R) Pet Shop Boys, Enya, Cliff Richard...</p> <p><b>9.0 Nick Cave: Idiot Prayer</b> (T) The Australian musician performs at an empty Alexandra Palace, London. Filmed at the height of the Covid-19 pandemic, the setlist features classic tracks and rarities.</p>
<p><b>10.0 News</b> (T)</p> <p><b>10.25 Regional News</b> (T) Weather</p> <p><b>10.35 The Graham Norton Show</b> (T) With Keanu Reeves, Olivia Colman, Mahershala Ali and Jennifer Lawrence.</p> <p><b>11.25 In My Skin</b> (T) Bethan helps her mother change her life.</p> <p><b>12.10</b> <b>FILM</b> Kick-Ass (Matthew Vaughn, 2010) (T) Action comedy. <b>2.0</b> Weather (T) <b>2.05</b> News (T)</p>	<p><b>10.30 Newsnight</b> (T) Weather</p> <p><b>11.05 The Shipman Files: A Very British Crime Story</b> (T) (R) (3/3) Chris Wilson assesses the impact of the first report.</p> <p><b>12.05 Sign Zone</b> Panorama: Crisis in Care – Follow the Money (T) (R) <b>12.35</b> Who Do You Think You Are? (T) (R) <b>1.35</b> Doctor Who: Flux (T) (R) <b>2.35</b> This Is BBC Two (T)</p>	<p><b>10.25 News</b> (T) Weather</p> <p><b>10.55 Local News</b> (T) Weather</p> <p><b>11.10 The Murder of Molly McLaren: Social Media Murders</b> (T) (R) The story of a 23-year-old woman killed in 2018 by her ex-boyfriend, Joshua Stimpson.</p> <p><b>12.05 Shop: Ideal World</b> <b>3.0</b> FYI Extra <b>3.15</b> Rolling in It (T) (R) <b>4.05</b> Unwind With ITV</p>	<p><b>10.0 The Last Leg</b> (T)</p> <p><b>11.05 The Big Narstle Show</b> (T) <b>11.50</b> <b>FILM</b> Crawl (Alexandre Aja, 2019) (T) Horror thriller starring Kaya Scodelario.</p> <p><b>1.25</b> <b>FILM</b> The Ring (Gore Verbinski, 2002) (T) <b>3.20</b> Come Dine With Me (T) (R) Five episodes. <b>5.30</b> A Place in the Sun (T) (R) <b>5.55</b> Kirstie's Handmade Christmas (T) (R)</p>	<p><b>10.30 Live Boxing</b> (T) Coverage from the National Sports Centre, London.</p> <p><b>12.05 999: Criminals Caught on Camera</b> (T) (R) <b>1.0</b> Live Casino (T) <b>3.0</b> Entertainment News (T) <b>3.10</b> Inside King's Cross: The Railway (T) (R) <b>4.0</b> Kitten Rescue With Jo Brand (T) (R) <b>4.45</b> The Funny Thing About Christmas (T) (R)</p>	<p><b>10.25 BBC Four Sessions</b> (T) (R) A performance by Nick Cave and the Bad Seeds.</p> <p><b>11.25 The Old Grey Whistle Test</b> (T) (R) Tom Petty and the Heartbreakers from 1978.</p> <p><b>12.10 Southern Rock at the BBC</b> (T) (R) <b>1.10</b> Top of the Pops: Christmas 1988 (T) (R) <b>2.10</b> Sounds of the 70s (T) (R) <b>2.40</b> BBC Four Sessions (R)</p>

## Other channels

## Dave

**6.0am** Teleshopping  
**7.10** Yianni: Supercar Customiser Double Bill  
**8.0** Rick Stein's Secret France **9.0** Storage Hunters UK Double Bill  
**10.0** American Pickers  
**11.0** Top Gear **12.0** Top Gear: Top Fails **1.0** QI **2.0** Sin City Motors **3.0** Top Gear: Top Fails **4.0** Top Gear: Winter Blunderland  
**5.0** Rick Stein's Secret France **6.0** QI **7.0** House Line Is It Anyway? USA Double Bill **8.0** Richard Osman's House of Games **9.40** Would I Lie to You? **9.20** QI **10.0** Meet the Richardsons **10.40** Meet the Richardsons **11.20** Meet the Richardsons **12.00** Mock the Week **12.40** Have I Got a Bit More News for You **1.40** This Country **2.20** Dave Gorman: Terms and Conditions Apply **3.10** Sin City Motors **4.0** Teleshopping

## E4

**6.0am** Hollyoaks Double Bill **7.0** Ramsay's Kitchen

Nightmares USA **8.0** Baby Daddy Double Bill **9.0** How I Met Your Mother Double Bill **10.0** The Big Bang Theory Double Bill **11.0** The Goldbergs Double Bill **12.0** Brooklyn Nine-Nine Double Bill **1.0** The Big Bang Theory **1.30** The Big Bang Theory **2.0** The Big Bang Theory **2.30** The Big Bang Theory **3.0** Mike & Molly Double Bill **4.0** The Goldbergs Double Bill **5.0** Brooklyn Nine-Nine Double Bill **6.0** The Big Bang Theory Double Bill **7.0** Hollyoaks **7.30** Young Sheldon **8.0** The Big Bang Theory Double Bill **9.0** **FILM** X-Men Origins: Wolverine (2009) **11.05** Naked Attraction Double Bill **1.15** Gogglebox **2.20** First Dates Hotel **3.15** The 100 **4.0** The Big Bang Theory Double Bill **4.50** Ramsay's Kitchen Nightmares USA

## Film4

**11.0am** **FILM** Distant Drums (1951) **1.10** **FILM** The Cassandra Crossing (1976) **3.50** **FILM** Donovan's Reef (1963) **6.15** **FILM** The Abyss (1989) **9.0** **FILM** Office Christmas Party (2016) **11.10** **FILM** Wild Nights With Emily (2018) **12.55** **FILM** Shot Caller (2017)

## ITV2

**6.0am** Love Bites **7.0** The Ellen DeGeneres Show **8.0** Emmerdale Double Bill **9.0** You've Been Framed! **Gold** **9.30** Supermarket Sweep **10.30** I'm a Celebrity Get Me Out of Here! **12.0** You've Been Framed! **Gold** at Xmas **12.30** Emmerdale Double Bill **1.30** You've Been Framed! **Gold** **2.0** The Ellen DeGeneres Show **3.0** You've Been Framed! **Gold** Unwrapped **3.30** I'm a Celebrity Get Me Out of Here! **5.0** The Voice USA **7.0** Superstore Double Bill **8.0** Bob's Burgers Double Bill **9.0** **FILM** Love Actually (2003) **11.45** Family Guy Double Bill **1.25** American Dad! Double Bill **1.40** Bob's Burgers Double Bill **2.35** Superstore Double Bill **3.25** Unwind With ITV

## More4

**8.55am** A Place in the Sun Double Bill **10.30** Escape to the Chateau: DIY **11.35** Grand Designs **12.40** Four in a Bed **1.15** Four in a Bed **1.50** Four in a Bed **2.20** Four in a Bed **2.50** Four in a Bed **3.20** Find It, Fix It, Flog It Double Bill **5.30** The Great Australian Bake Off **6.45** Escape to the Chateau

Double Bill **7.55** Grand Designs **9.0** 24 Hours in A&E Double Bill **11.05** Emergency Helicopter Medics **12.10** Father Ted Double Bill **1.15** 24 Hours in A&E Double Bill **3.25** Father Ted

## Sky Max

**6.0am** Grimm Double Bill **8.0** Brit Cops: Law & Disorder **9.0** Supergirl **10.0** The Flash **11.0** NCIS: Los Angeles Double Bill **1.0** Hawaii Five-0 **2.0** MacGyver **3.0** Brit Cops: Law & Disorder **4.0** Supergirl **5.0** The Flash **6.0** Grimm Double Bill **8.0** A League of Their Own **9.0** Chuck Double Bill **11.0** The Force: North East **12.20** Dan Brown's The Lost Symbol **1.0** NCIS: Los Angeles Double Bill **3.0** Hawaii Five-0 **4.0** MacGyver **5.0** Stop, Search, Seize

## Sky Arts

**6.0am** Ludovic Einaudi: Elements – Live **7.15** Lang Lang: New York Rhapsody **9.0** Tales of the Unexpected Double Bill **10.0** Discovering: Anthony Quinn **11.0** Bafta: Live in Pictures **12.0** Inside Art: Steggles Brothers at Beccroft **Southend 12.30** Inside Art: Linda McCartney **Retrospective 1.0** Tales of the Unexpected Double

Bill **2.0** Discovering: Joan Crawford **3.0** Landscape Artist of the Year **4.0** Aretha Franklin: Music Icons **4.30** Video Killed the Radio Star **5.0** Tales of the Unexpected Double Bill **6.0** Discovering: Buster Keaton **7.0** Discovering: New Order **7.30** Discovering: REM **8.0** Johnny Cash: A Night to Remember **Live 1973** **9.0** Fly the Flag Is Dance for Human Rights **10.0** Elvis Presley: A Legend in Concert **11.0** Bob Dylan: No Direction Home **1.05** The Who Hits 50 **Live 3.15** Gimme Some Truth: John Lennon **4.40** Arts Uncovered: Gary James McQueen **5.0** Auction Double Bill

## Sky Atlantic

**6.0am** Richard E Grant's Hotel Secrets **7.0** Blue Bloods **8.0** Blue Bloods **9.0** Blue Bloods **10.0** Save Me **11.05** Westworld **9.0** Blue Bloods **10.0** The Sopranos Double Bill **1.25** The Sopranos Double Bill **3.40** Blue Bloods **4.35** Blue Bloods **5.30** Blue Bloods **6.25** True Blood **7.40** The Leftovers **9.0** Landscapers **10.05** Dexter: New Blood **11.10** The L Word: Generation **Q12.15** **FILM** The Tale (2018) **2.30** Deadwood **3.35** Californication **4.10** Fish Town Double Bill

## On the radio

## Radio 3

**6.30am** Breakfast **9.0** Essential Classics **12.0** Composer of the Week: Mark-Anthony Turnage (5/5) **1.0** Lunchtime Concert: Perth Easter Festival. Beethoven: Piano Wind Quintets Op 16. Mozart: Piano Wind Quintet, K452 Susan Tomes (piano), RSO Winds. (R) (4/4) **2.0** Afternoon Concert. Live from Hoddinott Hall, Cardiff, the BBC NOW give the premiere of a work by Sarah Lianna Lewis and perform Woolrich's Viola Concerto. Then at 3.30, the BBC SO are live at Maids Vale in Beethoven's Emperor Concerto and Sibelius's Symphony No 6 in D minor, Op 74. **5.0** In Tune **7.0** In Tune Mixtape **7.30** In Concert. Recorded at City Hall, Glasgow. Beethoven: Violin Concerto. 8.15 Interval. 8.30 Unskunk Chn: Subito con forza. Schumann: Symphony No

3, Rhenish. BBC Scottish SO, Veronika Eberle (violin), David Afkham. **10.0** The Verb **10.45** The Essay: Another Northern Ireland – Euphoria. With Glenn Patterson. (5/5) **11.0** Late Junction **1.0** Tearjerker With Jordan Rakei **2.0** Gameplay With BabyQueen **3.0** Through the Night

## Radio 4

**6.0am** (FM) Today (LW joins at 8am) **8.31** (LW) Yesterday in Parliament **9.0** Desert Island Discs: Helen Macdonald (R) **9.45** (LW) Daily Service **9.45** (FM) Book of the Week: Wintering, b. Katherine May. (5/5) **10.0** Woman's Hour **11.0** The Spark: Mark Williams on the Future of Trade (3/4) **11.30** Kevin Emdon Will See You Now: Where's David? (R) (4/4) **12.0** News **12.01** (LW) Shipping Forecast **12.04** Faith, Hope and Glory: Gloria. By Winsome Peacock. (5/8) **12.18** You and Yours **1.0** The World at One **1.45** Male Order: A Better Way? (10/10) **2.0** The Archers (R) **2.15** Drama: Christmas Every Day, by Viv Groskop. **3.0** Gardeners' Question Time **3.45** Radio 4 Christmas Appeal (R) **4.0** Last Word **4.30** Feedback

(9/11) **5.0** PM **5.54** (LW) Shipping Forecast **6.0** News **6.30** Dead Ringers (1/3) **7.0** Lemn Sissay's Poetry Rebels: The Political Poets (2/5) **7.15** Screenshot. Ellen E. Jones and Mark Kermode take a look at the kaleidoscopic world of the moving image. (2/9) **8.0** Any Questions? **8.50** A Point of View Tonight **10.45** Book at Bedtime: The Omen, by David Seltzer. (R) (5/5) **11.0** Great Lives: JRR Tolkien (R) LW: **11.30** Test Match Special: Australia v England. First Test, day four. **12.48**, **5.20** Shipping Forecast. FM: **11.30** Today in Parliament **12.0** News **12.30** Book of the Week (R) **12.48** Shipping Forecast **1.0** As World Service **5.30** News **5.43** Prayer for the Day **5.45** Four Thought (R)

## Radio 4 Extra

**6.0am** Ordeal By Innocence (3/3) **6.30** Deep Six (4/6) **7.0** Welcome to Our Village, Please Invade Carefully (2/4) **7.30** It's Not What You Know (3/4) **8.0** Dad's Army (20/20) **8.30** Second Thoughts (7/8) **8.0** Ordeal By... **1.30** Deep Six (4/6) **2.0** A Portrait of the Artist As a Young Man (5/10) **2.15** D For Dexter (5/5) **2.30** Songlines **3.0** Ben Hur (4/4) **4.0** Funny You Should Ask **4.30** In the Red (3/7) **5.0** Welcome to Our Village... **5.30** It's Not What...

Ask **9.30** In the Red (3/7) **10.0** Ben Hur (4/4) **11.0** Podcast Radio Hour **12.0** Dad's Army (20/20) **12.30** Second Thoughts (7/8) **1.0** Ordeal By... **1.30** Deep Six (4/6) **2.0** A Portrait of the Artist As a Young Man (5/10) **2.15** D For Dexter (5/5) **2.30** Songlines **3.0** Ben Hur (4/4) **4.0** Funny You Should Ask **4.30** In the Red (3/7) **5.0** Welcome to Our Village... **5.30** It's Not What...





Strictly Come  
Dancing, BBC  
One, 7.05pm  
Expect the unexpected  
in semi-final week...

BBC One	BBC Two	ITV	Channel 4	Channel 5	BBC Four
<p><b>6.0 Breakfast</b> (T) <b>10.0</b> Saturday Kitchen Live: Countdown to Christmas (T) <b>11.30</b> Mary Berry: Love to Cook (T) (R) <b>12.0</b> Football Focus (T) <b>1.0</b> News and Weather (T) <b>1.15</b> Bargain Hunt (T) (R) <b>1.45</b> Money for Nothing (T) (R) <b>2.30</b> Escape to the Country (T) (R) <b>3.15</b> Virtually Home (T) (R) <b>4.0</b> Final Score (T) <b>5.15</b> News (T) <b>5.25</b> Regional News (T) <b>5.35</b> Superman &amp; Lois (T) (2/15) Tensions begin to rise between Lois and Morgan Edge. <b>6.20</b> Hit List (T) <b>7.05</b> Strictly Come Dancing (T)</p> <p><b>8.25 Michael McIntyre's The Wheel</b> (T) The comedian hosts the gameshow, as contestants take on a huge spinning wheel, helped by celebs including Matt Baker, Gyles Brandreth, Maggie Aderin-Pocock and HRVY.</p> <p><b>9.25 Casualty</b> (T) Iain battles for his life, and Charlie does not recognise Laura.</p> <p><b>10.10 News</b> (T) Weather <b>10.30 Match of the Day</b> (T) Chelsea v Leeds United and Liverpool v Aston Villa.</p> <p><b>11.50 The NFL Show</b> (T) <b>12.20 FILM</b> Kick-Ass 2 (Jeff Wadlow, 2013) (T) Superhero comedy sequel starring Aaron Taylor-Johnson. <b>1.55</b> Weather for the Week Ahead (T) <b>2.0</b> News (T)</p>	<p><b>6.45 The Dengineers</b> (T) (R) <b>7.15</b> All Over the Place: UK (T) (R) <b>7.45</b> Blue Peter (T) (R) <b>8.15</b> Deadly 60 (T) (R) <b>8.45</b> A Christmas Carol (T) <b>10.0</b> Sort Your Life Out (T) (R) <b>11.0</b> Celeb Antiques Road Trip (T) (R) <b>12.0</b> Hairy Bikers Home for Christmas (T) (R) <b>12.45</b> The Sweet Makers at Christmas (T) (R) <b>1.45</b> FILM Scrooge (1970) (T) <b>3.35</b> Christmas Classics: Talking Pictures (T) (R) <b>4.20</b> Flog It! (T) (R) <b>4.50</b> FILM Nativity 2... (2012) (T) <b>6.35</b> FILM Far from the Madding Crowd (2015) (T)</p> <p><b>8.25 TOTP2 Police Special!</b> (T) (R) Hour-long edition featuring performances of a selection of hits by Sting and the Police.</p> <p><b>9.25 Reel Stories: Sting</b> (T) The star sits down with Dermot O'Leary in a cinema to talk about his life and career, viewing some of his most famous performances.</p> <p><b>10.10 Sting: When the Last Ship Sails</b> (T) (R) Sting performs songs from his album <i>The Last Ship</i>.</p> <p><b>11.30 Old Grey Whistle Test: Police in the East</b> (T) (R) Annie Nightingale accompanies the Police on their 1980 tour.</p> <p><b>12.25 Impeachment: American Crime Story</b> (T) (R) (8/10) <b>1.20</b> This Is BBC Two (T)</p>	<p><b>6.0 CITV 9.25</b> News (T) <b>9.30</b> James Martin's Saturday Morning at Christmas (T) <b>11.40</b> John and Lisa's Christmas Kitchen (T) <b>12.40</b> Gino's Italian Family Adventure (T) (R) <b>1.10</b> News and Weather (T) <b>1.24</b> Local News and Weather (T) <b>1.25</b> For the Love of Dogs (T) (R) <b>1.50</b> FILM Liar Liar (Tom Shadyac, 1997) (T) <b>3.30</b> FILM Johnny English (Peter Howitt, 2003) (T) <b>5.10</b> Tipping Point: Best Ever Finals (T) (R) <b>5.40</b> News and Weather (T) <b>5.55</b> Local News (T) <b>6.0</b> Moneyball (T) <b>7.0</b> Celebrity Catchphrase</p> <p><b>8.0 The Chase Celebrity Special</b> (T) Len Goodman, Nicki Chapman, Will Kirk and Joe Pasquale answer general knowledge questions. Bradley Walsh presents.</p> <p><b>9.0 I'm a Celebrity Get Me Out of Here!</b> (T) Only 24 hours remain in this year's quest at Gwrych Castle.</p> <p><b>10.05 The Jonathan Ross Show</b> (T) With Usain Bolt, Joanna Lumley, Jamie Dornan, Shalom Brune-Franklin and Holly Willoughby. Damon Albarn performs live.</p> <p><b>11.10 News</b> (T) Weather <b>11.29 Local News</b> (T) Weather <b>11.30 The Keith &amp; Paddy Picture Show</b> Gremlins (T) (R) <b>12.0 Shop: Ideal World</b> <b>3.0</b> FYI Extra</p>	<p><b>6.15 The King of Queens</b> (T) (R) Double bill. <b>7.05</b> Everybody Loves Raymond (T) (R) Double bill. <b>8.0</b> The Simpsons (T) (R) Six episodes. <b>11.0</b> Junior Bake Off (T) <b>12.30</b> Live Heineken Champions Cup Rugby Union (T) Cardiff v Toulouse (kickoff 1pm) <b>3.15</b> The Great Christmas Bake Off 2020 (T) (R) <b>4.35</b> News (T) <b>4.55</b> A Very Royal Christmas: Sandringham Secrets (T) (R) <b>5.55</b> Christmas at Chatsworth House (T) (R) <b>6.55</b> F1: Abu Dhabi Qualifying Highlights (T)</p> <p><b>8.25 48 Hours to Victory</b> (T) Dermot O'Leary, Arthur Williams and Lucy Betteridge-Dyson examine the final 48 hours of the Battle of the Somme.</p> <p><b>9.25 FILM The Equalizer</b> (Antoine Fuqua, 2014) (T) Action thriller with Denzel Washington and Chiwetel Ejiofor.</p> <p><b>12.0 FILM Bad Times at the El Royale</b> (Drew Goddard, 2018) (T) Mystery thriller starring Jeff Bridges, Chris Hemsworth, Cynthia Erivo, Jon Hamm and Dakota Johnson. <b>2.30</b> Ramsay's Kitchen Nightmares USA (T) (R) <b>3.20</b> Undercover Boss USA (T) (R) <b>4.10</b> Hollyoaks Omnibus (T) (R)</p>	<p><b>6.0 Milkshake! 10.0</b> Sponge Bob SquarePants (T) Double bill. <b>10.25</b> Entertainment News (T) <b>10.30</b> Friends: Christmas Specials (T) (R) Seven episodes. <b>1.50</b> FILM A Very Yorkshire Christmas (Steven Nesbit, 2019) (T) (Entertainment News at 2.50) <b>3.45</b> FILM The Spirit of Christmas (Theresa Bennett, 2019) (T) (Entertainment News at 4.50) <b>5.35</b> FILM The Christmas Sisters (David Winning, 2019) (T) News at 6.35) <b>7.20</b> News (T) <b>7.25</b> Wonderful World of Gold</p> <p><b>8.25 Gregg Wallace's Grand Christmas Adventure</b> (T) The broadcaster travels across Lapland.</p> <p><b>9.25 The Mountbattens: A Scandalous Marriage</b> (T) Charting how Lord Louis Mountbatten and his wife Edwina Ashley gradually became the "it" couple of their time.</p> <p><b>10.25 When Christmas Goes Horribly Wrong</b> (T) (R) Noddy Holder narrates this special looking at the unwanted, often hilarious moments that have beset TV in the festive season.</p> <p><b>1.15 The Live Casino Show</b> (T) <b>3.15</b> Inside King's Cross: Commuter Chaos (T) (R) <b>4.0</b> Kitten Rescue With Jo Brand (T) (R)</p>	<p><b>7.0 Fred Dibnah's Industrial Age Mining</b> (T) (R) (4/6) A tour of Britain's mining heritage takes the late steeplejack from Cornwall to Scotland, where he visits lead, slate, tin and coal extraction sites. <b>7.30</b> Wartime Farm Christmas (T) (R) Rural life during the Christmas of 1944.</p> <p><b>8.30 The Modern Age of the Coach</b> (T) (R) Exploring Britons' love of coach journeys in recent years, from school trips to band tours and trekking.</p> <p><b>9.30 Stieg Larsson's Millennium</b> (5/6) Lisbeth undergoes emergency surgery after being attacked by her father.</p> <p><b>11.0 Stieg Larsson's Millennium</b> (6/6) Recovering from surgery, Lisbeth goes on trial. Mikael races to gather information to acquit her.</p> <p><b>12.30 Crime &amp; Punishment – The Story of Capital Punishment</b> (T) (R) (9/9) <b>1.30</b> Wartime Farm Christmas (T) (R) <b>2.30</b> The Modern Age of the Coach (T) (R)</p>

## Other channels

### Dave

**7.15am** Yianni: Supercar Customiser **7.40** Rick Stein's Secret France **8.40** Storage Hunters UK Double Bill **9.40** American Pickers **10.40** Top Gear: Top Falls **11.40** Top Gear: Winter Blunderland **12.40** House of Games **1.20** House of Games **2.40** House of Games **3.20** House of Games **4.0** Top Gear: Ambitious But Rubbish **5.0** Expedition With Steve Backshall **6.0** Would I Lie to You? **7.40** Would I Lie to You? **8.0** QI XL **9.0** Not Going Out Live **9.40** This Country **10.20** This Country **11.0** This Country **11.40** Live at the Apollo **12.40** Not Going Out Live **1.20** This Country **1.55** Dave Gorman: Terms and Conditions Apply **3.0** Sin City Motors

### E4

**6.0am** Ride(ish) Tube Shorts **6.15** Don't Tell the Bride: Christmas

Revenge **7.10** Don't Tell the Bride: Christmas on the Slopes **8.15** Made in Chelsea **9.20** Supernanny USA **10.20** Kitchen Nightmares USA **11.20** 24 Hours to Hell and Back **12.20** FILM Diary of a Wimpy Kid: The Long Haul (2017) **2.05** Young Sheldon Double Bill **2.55** The Big Bang Theory **3.25** The Big Bang Theory **3.55** The Big Bang Theory **4.25** The Big Bang Theory **4.55** The Big Bang Theory **5.25** The Big Bang Theory **5.50** FILM Transformers: Age of Extinction (2014) **9.0** Celebrity Gogglebox **10.0** Gogglebox Double Bill **12.10** First Dates Hotel Double Bill **2.20** Celebrity Gogglebox **3.20** The 100 **4.10** The Big Bang Theory **4.35** The Big Bang Theory **5.0** The Big Bang Theory **5.25** The Big Bang Theory

### Film4

**11.0am** FILM The Ladykillers (1955) **12.50** FILM Transformers: The Last Knight (2017) **4.05** FILM Night at the Museum: Battle of the Smithsonian (2009) **6.20** FILM Ghostbusters (2016) **9.0** FILM Wild Rose (2019) **11.05** FILM We Summon the Darkness (2019) **12.55** FILM The Raid 2 (2014)

### ITV2

**6.0am** Totally Bonkers Guinness World Records **6.25** Love Bites Double Bill **8.35** Secret Crush **9.35** Dress to Impress Double Bill **11.40** I'm a Celebrity Get Me Out of Here! **1.05** You've Been Framed! Gold **1.40** FILM Mariah Carey's All I Want for Christmas Is You (2017) **3.25** I'm a Celebrity Get Me Out of Here! **4.50** FILM Bruce Almighty (2003) **6.55** FILM Rampage (2018) **9.0** FILM Fast & Furious (2009) **11.10** Family Guy **12.10** Family Guy **12.35** Family Guy **1.05** American Dad! Double Bill **2.0** Peckham's Finest **2.40** Bad Boy Chiller Crew

### More4

**8.55am** Food Unwrapped **9.30** A Place in the Sun **10.25** A Place in the Sun **11.30** A Place in the Sun **12.35** Location, Location, Location **1.35** Come Dine With Me **2.10** Come Dine With Me **2.40** Come Dine With Me **3.15** Come Dine With Me **3.50** Come Dine With Me **4.20** Four in a Bed **4.50** Four in a Bed **5.55** Four in a Bed **6.25** Four in a Bed **6.55** Grand Designs **8.0** Grand Designs **9.0** 24 Hours in A&E Double Bill **11.05** 8 Out of 10 Cats

Does Countdown **12.10** Father Ted Double Bill **11.5** 24 Hours in A&E Double Bill **3.20** Father Ted

### Sky Max

**6.0am** Brit Cops: Law & Disorder Double Bill **8.0** A League of Their Own: US Road Trip **2.0** **9.0** A League of Their Own: Christmas Party 2018 **10.0** A League of Their Own: Christmas Holiday **11.0** SWAT **12.0** SWAT **1.0** SWAT **2.0** The Flight Attendant **3.0** The Flight Attendant **4.0** The Flight Attendant **5.0** The Flight Attendant **6.0** Sport's Funniest Moments **8.0** A League of Their Own: Christmas Party 2020 **9.0** Dan Brown's The Lost Symbol **10.0** Capital Jingle Bell Ball 2021 **11.30** Strike Back: Silent War Double Bill **1.40** Road Wars **2.15** The Russell Howard Hour **3.15** We're Here **4.30** Road Wars **5.0** Stop, Search, Seize

### Sky Arts

**6.0am** Beethoven: Complete Piano Concertos **6.50** LSO: Sir Simon Rattle Conducts Webern, Berg, Ligeti and Stravinsky With Barbara Hannigan **8.30** Tales of the Unexpected **9.0** Tales of the Unexpected **9.30** Tales of the Unexpected **10.0** Tales of the

Unex-pected **10.30** Tales of the Unexpected **11.0** Discovering: Jean Harlow **12.0** Discovering: Lee Marvin **1.0** Discovering: Anthony Quinn **2.0** Portrait Artist of the Year **2021** **3.0** Bob Dylan: The Other Side of the Mirror **4.35** Classic Albums **5.35** Pink Floyd: Live in Venice **6.50** Bee Gees: One Night Only **9.0** I Am Johnny Cash **11.0** Lead Belly: The Man Who Invented Rock and Roll **12.45** Life and Rhythms **1.30** The Who Hits 50 Live **4.0** Discovering: The Who **4.30** Discovering: The Doors **5.0** Landscape Artist of the Year Canada

### Sky Atlantic

**6.0am** Hotel Secrets **6.50** Hotel Secrets **7.40** Hotel Secrets **8.30** Hotel Secrets **9.30** Game of Thrones **10.40** Game of Thrones **11.50** Game of Thrones **12.55** Band of Brothers **2.15** Band of Brothers **3.20** Band of Brothers **4.30** Band of Brothers **5.40** Band of Brothers **6.45** Band of Brothers **8.05** Game of Thrones **10.10** Game of Thrones **11.15** Game of Thrones **12.20** Game of Thrones **1.25** FILM Paterno (2018) **3.25** Nurse Jackie **4.0** Hotel Secrets Double Bill

## On the radio

### Radio 3

**7.0am** Breakfast. With Elizabeth Alker. **9.0** Record Review. Edward Seckerson explores recordings of Shostakovich's Leningrad Symphony in Building a Library, while Anna Picard talks about recent recordings of vocal music. **11.45** Music Matters. The sounds that define a classic Christmas recording. **12.30** This Classical Life. The saxophonist Jess Gilliam chats to fellow musicians. **1.0** Inside Music: Peter Brathwaite **3.0** Sound of Cinema: Marni Nixon. **4.0** Music Planet. Betty Arcos explores the world of the cuatro, the four-stringed instrument emblematic of Venezuela and Colombia. **5.0** 10 to Z. A concert by Charles Lloyd and his quartet. **6.30** Opera on 3 from the Met: Giacomo Puccini - Tosca. Sondra Radovanovsky (Florida Tosca: soprano), Brian Jagde (Mario Cavaradossi: tenor),

Evgeny Nikitin (Baron Scarpia: baritone), Patrick Carfizzi (Sacristan: baritone), Kevin Short (Cesare Angelotti: bass), Tony Stevenson (Splotter: tenor), Christopher Job (Sciaroni: bass), Adam Lau (Jailer: bass), NYMO, Yannick Nézet-Séguin. **10.0** New Music Show: The Ivors Awards 2021. Highlights. **12.0** Freeness: Lost Relic **1.0** Through the Night

### Radio 4

**FM: 6.0am** News and Papers **6.07** Open Country (R) **6.30** Farming Today This Week **7.0** Today (LW) joins at 8am **8.31** (LW) Yesterday in Parliament **9.0** Saturday Live **10.30** Soul Music: I Still Haven't Found What I'm Looking For (5/6) **11.0** The Week in Westminster **11.30** From Our Own Correspondent **12.0** News **12.01** (LW) Shipping Forecast **12.04** Money Box **12.30** Dead Ringers (R) (1/3) **1.0** News **1.10** Any Questions? (R) **2.0** Any Answers? **2.45** Drama: Lola v Powerman. Paul Sirett and Ray Davies's adaptation of the Kinks concept album *Lola Versus Powerman and the Moneygoround, Part One*, released in

1970 when Davies was in the middle of a legal struggle for the rights to his songs. **4.15** Weekend Woman's Hour **5.0** Saturday PM **5.30** Political Thinking With Nick Robinson (3/10) **5.54** Shipping Forecast **6.0** News **6.15** Loose Ends. Clive Anderson and George Egg are joined by Amelia Bullmore, Natasha Bowen and Dan Saladino. Music comes from Jaz Delorean and Kay Young. **7.0** Profile **7.15** This Cultural Life (10/12) **8.0** Archive on 4: Poetry for Sale? Rishi Dasidast explores the history of the relationship between poetry and advertising. (R) **9.0** Brief Lives (R) **9.45** The Poet and the Echo: Hope Is the Thing with Feathers, by Kathryn Simmonds. (R) (5/5) **10.0** News **10.15** The Moral Maze (R) **11.0** Quote - Unquote (R) (4/6) **11.30** TMS: Australia v England. First Test, day five. **12.48**: **5.20** Shipping Forecast. FM: **11.30** Uncanny. With Danny Robins investigates reports of supernatural activity. (8/15) **12.0** News **12.15** The Poetry Detective (R) (3/3) **12.48** Shipping Forecast **1.0** As World Service **5.30** Shipping Forecast **5.30** News **5.43**

Bells on Sunday: Parish Church of St Stephen-in-Brannel, Cornwall **5.45** (FM) Profile (R)

### Radio 4 Extra

**6.0am** Al Hunter: However **7.30** Great Lives (8/9) **8.0** Listomaria (5/6) **8.30** All the Young Dudes (4/6) **9.0** The Lives of Harry Towers **12.0** Clare in the Community (1/6) **12.30** Dad's Army (20/20) **1.0** Priestley's Postscripts **2.0** The Penny Dreadfuls Present: The Curse of the Beagle **3.0** Keep Calm Carry On (1/4) **3.30** Old Harry's Game (4/6) **4.0** Al Hunter: However **5.30** Great Lives (8/9) **6.0** Algenon Blackwood: The Empty Sleeve **6.45** Playing With Fire **7.0** The Lives of Harry Towers **10.0** Comedy Club The Lee Mack Show (4/6) **10.30** Women Talking About Cars (4/4) **11.0** The Skivers (5/5) **11.30** Hut 33 (3/6) **12.0** Algenon Blackwood: The Empty Sleeve **12.45** Playing With Fire **1.0** Priestley's Postscripts **2.0** The Penny Dreadfuls Present: The Curse of the Beagle **3.0** Keep Calm Carry On (1/4) **3.30** Old Harry's Game (4/6) **4.0** Al Hunter: However **5.30** Great Lives (8/9)



# Today's television



**Doctor Who: Flux**  
BBC One, 6.20pm  
*With the forces of darkness in complete control, can the Doctor save the day?*

BBC One	BBC Two	ITV	Channel 4	Channel 5	BBC Four
<p><b>6.0 Breakfast</b> (T) <b>7.50</b> Match of the Day (T) (R) <b>9.0</b> The Andrew Marr Show (T) <b>10.0</b> Politics England (T) <b>10.30</b> Sunday Morning Live (T) <b>11.30</b> Fern Britton Meets Barbara Dickson (T) (R) <b>12.30</b> Songs of Praise (T) <b>1.15</b> News and Weather (T) <b>1.30</b> Live Women's FA Cup Final (T) Arsenal v Chelsea (kickoff 2pm) From Wembley Stadium. <b>4.25</b> Garden Rescue (T) (R) <b>4.55</b> News (T) <b>5.10</b> Regional News and Weather (T) <b>5.20</b> Countryfile (T) <b>6.20</b> Doctor Who: Flux (T) <b>7.20</b> Strictly Come Dancing: Results (T)</p>	<p><b>6.10 Walks of Life</b> (T) (R) <b>7.10</b> A to Z of TV Gardening (T) (R) <b>7.50</b> Countryfile (T) (R) <b>8.45</b> Beechgrove Repotted (T) (R) <b>9.15</b> Landward (T) <b>9.45</b> Saturday Kitchen Best Bites (T) <b>11.15</b> The Hairy Bikers Home for Christmas (T) (R) <b>12.0</b> Heston's Marvellous Menu: Back to the Naughties (T) (R) <b>1.0</b> Live Snooker: UK Championship (T) Coverage of the opening session of the final from the Barbican Centre in York. <b>5.15</b> Flog It! (T) (R) <b>6.0</b> Turkey With Simon Reeve (T) (R) (1/2)</p>	<p><b>6.0 CITV 9.25</b> News (T) <b>9.30</b> Love Your Weekend With Alan Titchmarsh (T) <b>11.30</b> FA Cup Live (T) Rochdale v Plymouth Argyle (Kickoff 12.15pm) The second-round tie from Spotland. <b>2.35</b> News and Weather (T) <b>2.49</b> Local News and Weather (T) <b>2.50</b> <b>FILM</b> A View to a Kill (John Glen, 1985) (T) 007 action with Roger Moore, Christopher Walken, Grace Jones and Tanya Roberts. <b>5.30</b> The Pet Show (T) <b>6.30</b> News and Weather (T) <b>6.45</b> Local News (T) <b>7.0</b> Sitting on a Fortune (T)</p>	<p><b>6.05 Mike &amp; Molly</b> (T) (R) Triple bill. <b>7.15</b> The King of Queens (T) (R) Triple bill. <b>8.25</b> The Simpsons (T) (R) Double bill. <b>9.30</b> Sunday Brunch (T) <b>12.30</b> The Simpsons (T) (R) Four episodes. <b>2.25</b> The Tiger Who Came to Tea (T) (R) <b>2.55</b> Father Christmas (T) (R) <b>3.25</b> The Snowman (T) (R) <b>4.0</b> The Snowman and the Snowdog (T) (R) <b>4.30</b> <b>FILM</b> Sonic the Hedgehog (Jeff Fowler, 2020) (T) <b>6.30</b> News (T) <b>7.0</b> Jamie Oliver: Together (T) The chef serves a steak that can feed six people.</p>	<p><b>6.0 Milkshake! 9.50</b> Sponge Bob SquarePants (T) Double bill. <b>10.25</b> Entertainment News (T) <b>10.30</b> NFL End Zone (T) <b>11.0</b> Friends (T) (R) Four episodes. <b>12.50</b> <b>FILM</b> Once Upon a Christmas Miracle (Gary Yates, 2018) (T) <b>2.40</b> <b>FILM</b> Christmas on 5th Avenue (Amy Force, 2021) (T) <b>4.30</b> <b>FILM</b> A Very Yorkshire Christmas (Steven Nesbit, 2019) (T) <b>6.20</b> Our Big Yorkshire Christmas (T) Festive celebrations with Jane McDonald, Amanda and Clive Owen and others.</p>	<p><b>7.0 MOTD: FA Cup Highlights</b> (R) Action from the latest second-round ties, including Kidderminster Harriers v FC Halifax Town at Aggborough.</p>
<p><b>8.0 Top Gear</b> (T) Paddy reviews the Aston Martin Victor, Freddie sets out to become a racing driver, and Chris investigates DeLorean.</p> <p><b>9.0 You Don't Know Me</b> (T) New series. A man on trial for murder fires his barrister in favour of representing himself in court. Samuel Adewunmi stars.</p>	<p><b>7.0 Live Snooker: UK Championship</b> (T) Coverage of the concluding session of the final from York, as the first player to reach 10 frames is crowned champion. Commentary by John Parrott, Ken Doherty, Stephen Hendry, Shaun Murphy, Dennis Taylor and Steve Davis.</p>	<p><b>8.0 Piers Morgan's Life Stories</b> (T) The journalist talks to the broadcaster Kate Garraway about her life and career, as he presents his final <i>Life Story</i> before Garraway takes over the reins of the series.</p> <p><b>9.0 I'm a Celebrity Get Me Out of Here!</b> (T) Who will win out at the end of the final week.</p>	<p><b>8.0 Escape to the Chateau</b> (T) Angel sets about restoring the chateau's walls.</p> <p><b>9.0 Close to Me</b> (T) Jo's lost year is replayed from Rob's point of view, revealing events she cannot remember, secrets she never knew, and the depression she felt following Finn's departure.</p>	<p><b>8.0 Britain's Favourite 70s Toys</b> (T) A countdown of the best toys of the decade, including the skateboard, Evel Knievel, Sindy and Action Man.</p> <p><b>9.0 Michael Crawford: Some Mothers Do 'Ave 'Em</b> (T) A profile of the actor who starred as hit BBC sitcom character Frank Spencer.</p>	<p><b>8.0 This Cultural Life: Mike Leigh</b> (T) The film director talks to John Wilson about his long career and influences.</p> <p><b>8.30 On Broadway With the John Wilson Orchestra</b> (T) (R) The orchestra and the Maids Vale singers perform numbers from Broadway musicals at the 2012 Proms.</p>
<p><b>10.0 News</b> (T)</p> <p><b>10.20 Regional News</b> (T) Weather</p> <p><b>10.30 Match of the Day 2</b> (T) Man United v Crystal Palace and Tottenham v Norwich.</p> <p><b>11.45 MOTD: FA Cup Highlights</b> (T) Action from the latest second-round ties.</p> <p><b>12.45 MOTD Top 10: XI Played With</b> (T) <b>1.15</b> Weather for the Week Ahead (T) <b>1.20</b> News (T)</p>	<p><b>10.0 The Office</b> (T) (R)</p> <p><b>11.10</b> <b>FILM</b> <i>The Wife</i> (Björn Runge, 2017) (T) A wife questions her life after her husband is selected to receive the Nobel prize in literature. Drama starring Glenn Close and Jonathan Pryce.</p> <p><b>12.45 Sign Zone</b> Question Time (T) (R) <b>1.45</b> Holly City (T) (R) <b>2.25</b> This Is BBC Two (T) (R)</p>	<p><b>10.20 News</b> (T) Weather</p> <p><b>10.34 Local News</b> (T) Weather</p> <p><b>10.35 The Murder of Grace Millane: Social Media Murders</b> (T) (R)</p> <p><b>11.35 It's Clarkson on TV</b> (T) (R)</p> <p><b>12.20 Heathrow: Britain's Busiest Airport</b> (T) (R) <b>12.50</b> Shop: Ideal World <b>3.0</b> FYI Extra <b>3.15</b> Motorsport UK (T) (R) <b>4.05</b> Unwind With ITV <b>5.05</b> Tipping Point (T) (R)</p>	<p><b>10.0 F1: Saudi Arabian Grand Prix Highlights</b> (T)</p> <p><b>12.30</b> <b>FILM</b> <i>The Old Man &amp; the Gun</i> (David Lowery, 2018) (T) Fact-based crime drama starring Robert Redford. <b>2.0</b> Kitchen Nightmares USA (T) (R) <b>2.55</b> Undercover Boss USA (T) (R) <b>3.45</b> Couples CDDWM (T) (R) <b>4.35</b> Keep Crafting and Carry On (T) (R)</p>	<p><b>10.30 When Classic Comedy Goes Horribly Wrong</b> (T) (R) Chris Tarrant narrates.</p> <p><b>12.50 Entertainment News</b> (T) <b>1.0</b> Live Casino Show (T) <b>3.0</b> Entertainment News (T) <b>3.10</b> Dale Winton's Florida Fly Drive (T) (R) <b>4.0</b> Oxford Street 24/7 (T) (R) <b>4.45</b> A Celebrity Taste of Italy (T) (R) <b>5.35</b> House Doctor (T) (R)</p>	<p><b>10.35 Other, Like Me: The Oral History of COUM Transmissions and Throbbing Gristle</b> (T) Documentary.</p> <p><b>11.35 Gaga for Dada: The Original Art Rebels</b> (T) (R) Jim Moir explores the avant-garde art movement.</p> <p><b>12.35 Secrets of Bones</b> (T) (R) <b>1.35</b> Guilt (T) (R) <b>2.35</b> This Cultural Life... (T) (R)</p>

## Other channels

**Dave**

7.0am Teleshopping  
7.10 Cop Car Workshop  
8.0 Store Shopping  
UK Double Bill 9.0 Rick Stein: From Venice to Istanbul 10.0 American Pickers 11.0 Store Shopping  
UK Double Bill 12.0 Expedition With Steve Backshall 1.0 Cops on the Rock 2.0 Top Gear 3.0 Would I Lie to You? The Unseen Bits 3.40 Would I Lie to You? At Christmas 4.20 Would I Lie to You? 5.0 Mortimer & Whitehouse: Gone Fishing 5.40 Mortimer & Whitehouse: Gone Fishing 6.20 Mortimer & Whitehouse: Gone Fishing 7.0 Cops on the Rock 8.0 Expedition With Steve Backshall 9.0 Have I Got a Bit More News for you 10.0 Comedians Giving Lectures 10.40 Live at the Apollo 11.40 Red Dwarf 12.20 Red Dwarf 1.0 Red Dwarf 1.40 This Country Double Bill 2.45 Hypothetical 4.0 Teleshopping

## E4

**0.0m** Omnibus  
**0.8m** **HOLLYWOOD** **8.25** **FILM**  
 Christmas in Love  
 (2018) **10.5** Ramsay's  
 Kitchen Nightmares  
 USA **11.05** **FILM** Diary  
 of a Wimpy Kid: The  
 Long Haul (2017)  
**12.55** Young Sheldon  
 Double Bill **1.50** The  
 Big Bang Theory **2.20**  
 The Big Bang Theory  
**2.50** The Big Bang  
 Theory **3.20** The Big  
 Bang Theory **3.50** The  
 Big Bang Theory **4.20**  
 The Big Bang Theory  
**4.50** The Big Bang  
 Theory **5.20** The Big  
 Bang Theory **5.50**  
**FILM** Transformers:  
 Age of Extinction (2014)  
**9.0** **FILM** X-Men Origins:  
 Wolverine (2009)  
**11.05** Gogglebox **12.05**  
 Batwoman Double Bill  
**2.05** The 100 **3.0**  
 The Big Bang Theory **3.25**  
**HOLLYWOOD** Omnibus

**Film4**

**11.0am** **FILM** **Animal Farm (1954)** **12.35** **FILM** **Leap Year (2010)** **2.35** **FILM** **The Choice (2016)** **4.45** **FILM** **Night at the Museum: Battle of the Smithsonian (2009)** **6.55** **FILM** **Behind Enemy Lines (2001)** **9.0** **FILM** **Last Orders (2001)** **11.10** **FILM** **Layer Cake (2004)** **1.15** **FILM** **Blade of the Immortal (2017)**

**ITV2**

6.0am Love Bites 6.55  
Love Bites 7.55 Love  
Bites 8.50 Dress to  
Impress 10.50 Dress to  
Impress 11.50 I'm a  
Celebrity Get Me Out  
of Here! 12.50 You've  
Been Framed! Gold at  
Xmas 12.55 **FILM** Mariah  
Carey's A1 I Want for  
Christmas Is You (2017)  
(FYI Daily is at 2.25) 3.10  
**FILM** Bruce Almighty  
(2003) (FYI Daily is at  
4.15) 5.10 **FILM** The  
Grinch (2018) (FYI  
Daily is at 6.15) 6.55  
**FILM** Rampage (2018)  
(FYI Daily is at 7.55) 9.0  
**FILM** 22 Jump Street  
(2014) (FYI Daily is at  
10.05) 11.15 Family Guy  
11.40 Family Guy 12.10  
Family Guy 12.35 Family  
Guy 1.05 Family Guy 1.35  
American Dad! Double  
Bill 2.30 Plebs Double  
Bill 3.30 Teeshopping

**More4**

**8.55am** George Clarke's  
Amazing Spaces **9.55**  
Ugly House to Lovely  
House With George Clarke  
**11.0** George Clarke's Old  
House, New Home **12.0**  
Four in a Bed **12.35** Four  
in a Bed **1.05** Four in a Bed  
**1.40** Four in a Bed **2.10**  
Four in a Bed **2.40** Come  
Dine With Me **3.15** Come  
Dine With Me **3.50** Come  
Dine With Me **4.20** Come

Dine With Me **4.50** Come  
Dine With Me **5.25** Four in  
a Bed **5.55** Four in a  
Bed **6.25** Four in a Bed  
**6.55** Four in a Bed **7.25**  
Four in a Bed **8.0** Lost  
Treasure Tombs of the  
Ancient Maya **9.0** 999: On  
the Front Line **10.0** 999:  
What's Your Emergency?  
**11.05** Emergency  
Helicopter Medics **12.10**  
Emergency Rescue: Air,  
Land & Sea **1.15** 999: On  
the Front Line **2.15** 999:  
What's Your Emergency?  
**3.20** Food Unwrapped

## Sky Max

6.0am Hour of Power  
7.0 Brit Cops: Rapid Response 8.0 Superhero  
9.0 Superhero 10.0  
Superhero 11.0 NCIS: Los Angeles 12.0 NCIS: Los Angeles 1.0 NCIS: Los Angeles 2.0 Brassic 3.0 Brassic 4.0 Brassic 5.0 Brassic 6.0 A League of Their Own: US Road Trip 2.0 7.0 A League of Their Own: US Road Trip 2.0 8.0 A League of Their Own: US Road Trip 2.0 9.0 Chucky Double Bill 11.0 Dan Brown's The Lost Symbol 12.0 Temple 1.0 The Force: North East 2.0 Hawaii Five-O Double Bill 4.0 Air Ambulance ER Double Bill

## Sky Arts

**6.0am** Aida on Sydney Harbour **8.30** Tales of

the Unexpected **9.0** Tales of the Unexpected **9.30**  
Tales of the Unexpected **10.0** Tales of the Unexpected **10.30** Tales of the Unexpected **11.0** Portrait Artist of the Year 2012 **12.0** Discovering: Rock Hudson **1.0** Discovering: Groucho Marx **2.0** Sky Arts Book Club **3.0** The Making of Marc Bolan **4.0** Classic Artists: Jethro Tull **6.30** The Who Hits 50 Live **9.0** Discovering: The Who **9.30** The British Invasion **10.30** The History of Comedy **11.30** Gimme Some Truth: John Lennon **12.50** Beatles Stories **2.40** The Live Revival **3.35** Rock and Roll **5.05** Lily Cole's Art Matters

## Sky Atlantic

6.0am Hotel Secrets  
7.0 Hotel Secrets 8.0  
Hotel Secrets 9.0 Hotel  
Secrets 10.0 Hotel  
Secrets 11.0 Hotel Secrets  
12.0 Hotel Secrets 12.55  
Californication 1.30 Save  
Me 2.30 Save Me Too  
3.35 Save Me Too 4.40  
Save Me Too 5.45 Save  
Me Too 6.50 Save Me Too  
7.55 Save Me Too 9.0  
American Rust Double  
Bill 11.10 Succession  
12.15 Dexter: New Blood  
1.20 Nurse Jackie 2.0  
Succession 3.05 Dexter:  
New Blood 4.10 Hotel  
Secrets Double Bill

# On the radio

**Radio 3**  
7.0am Breakfast 9.0  
Sunday Morning 12.0  
Private Passions: Hayley Mills 1.0 Lunchtime  
Concert: Wigmore Hall  
Mondays. The Amatis  
Trio play Shostakovich  
and Brahms. (R) 2.0  
The Early Music Show:  
Robert Fayrfax 500th  
Anniversary. 3.0 Choral  
Evening: Her Majesty's  
Chapel Royal, Hampton

Court Palace  
Record Reg

Listening Service: The Nutcracker - Strange Enchantments (R) **5.30**  
Words and Music: Life Rafts (R) **6.45** Sunday Feature: In Search of the Sublime. Emma Stibbon explores the history of British landscape artists who visited the Auvergne-Rhône-Alpes region of France. **7.30**  
Drama on 3: Winter Solstice, by Roland Schimmelpfennig. (R) **9.30** Record Review Extra: Heinrich Schütz **11.0** Music's Inner Vision: Performance (2/2)

**12.0** Classical Fix: Jack Guinness (R) **12.30**  
Through the Night

## Radio 4

**6.0am News 6.05**  
**Sometham Understood:**  
 Wetschmerr (R) **6.35**  
 Natural Histories: Leech  
 (R) **7.0** News **7.05** Sunday  
 Papers **7.10** Sunday **7.54**  
 The Radio 4 Christmas  
 Appeal With St Martin-  
 in-the-Fields **2021** With  
 the Rev Dr Sam Wells. **8.0**  
 News **8.0** Sunday Papers  
**8.10** Sunday Worship:  
 The Dawn From On High  
**8.48** A Point of View (R)  
**8.58** Tweet of the Day  
 (R) **9.0** Broadcasting  
 House **9.45** Radio 4:  
 Christmas Appeal:  
 Making a Difference. With  
 Hugh Dennis. **10.0** The  
 Archers Omnibus (R) **11.0**  
 Desert Island Discs: Helen  
 Macdonald **11.45** Witness:  
 The Gl Who Close China  
 (R) **12.0** News **12.01** (LW)  
 Shipping Forecast **12.04**  
 I'm Sorry I Haven't a  
 Clue (R) **1/6** **13.22** The  
 Food Programme: Food  
 and Farming Awards  
 Second Course. With  
 Sheila Dillon. **1.0** The  
 World This Weekend  
**1.30** The Listening  
 Project Omnibus (R)  
**2.0** Gardeners' Question  
 Time (R) **2.45** A Home  
 of Our Own: Crawley (R)  
**6/10** **3.0** Drama: Leave  
 It to Psmith - Impostors

at Blandings, by PG  
Wodehouse. Adapted  
by Archie Scottney. (R)  
(2/22) **4.0** Bookclub:  
Rachel Joyce - The  
Unlikely Pilgrimage of  
Harold Fry **4.30** The  
Language Exchange:  
Anthony Anaxagorou &  
Maggie Aderin-Pocock  
(3/3) **5.0** The River Man  
The far-reaching effect  
of an IRA killing 100  
years ago. (R) **5.40** Radio  
4 Christmas Appeal:  
Making a Difference (R)  
**5.54** Shipping Forecast  
**6.0** News **6.15** Pick of  
the Week. With William  
Crawley. **7.0** The Archers  
**7.15** It's Not What You  
Know (R) (3/4) **7.45**  
Gambits: Bishop, by Eley  
Williams. (6/10) **8.0**  
Feedback (R) **8.30** Last  
Word (R) **9.0** Money Box  
(R) **9.25** Radio 4 Appeal  
(R) **9.30** Rutherford  
and Fry on Living With Al  
(R) (1/4) **10.0** The  
Westminster Hour **11.0**  
Think With Pinker (R)  
(3/12) **11.30** Something  
Understood (R) **12.0**  
News **12.15** sideways  
(R) (5/8) **12.45** Belts  
on Sunday: All Saints,  
Wakefield, West Yorks  
(R) **12.48** Shipping  
Forecast **1.0** As World  
Service **5.20** Shipping  
Forecast **5.30** News **5.43**  
Prayer for the Day **5.45**  
Farming Today **5.58**  
Tweet of the Day (R)

**Radio 4 Extra**

**6.0am** The Reformation  
**Omnibus 7.20** Madame  
 Bovary Omnibus (2/2)  
**8.30 A Love of Bliss** 9.0  
 Life With the Lyons 9.30  
 In and Out of the Kitchen  
 (2/4) 10.0 Desert Island  
 Discs 10.45 The Curious  
 Cases of Rutherford  
 & Fry (3/6) 11.0 The  
 Moth Radio Hour (5/8)  
 12.0 Poetry Extra 12.30  
 Natalie Haynes Stands  
 Up for the Classics  
 (3/4) 1.0 The Book of  
 Dust, Part One; La Belle  
 Sauvage Omnibus, Part  
 One 2.20 House Rules  
 Omnibus 3.30 George on  
 George 4.0 The Saturday  
 Play 5.0 Poetry Extra  
 5.30 Natalie Haynes  
 6.0 A Short History  
 of Gothic (3/4) 6.30  
 Small Gods (3/4) 7.0  
 The Moth Radio Hour  
 (5/8) 8.0 The Saturday  
 Discs 9.0 Desert Island  
 Discs 9.45 Rutherford  
 & Fry (3/6) 10.0 Natalie  
 Haynes 10.30 Paul  
 Sinha's Citizenship Test  
 (3/4) 11.0 Colin Houtt's  
 Carnival of Monsters  
 (3/4) 11.30 Life: An  
 Idiot's Guide (5/6) 12.0  
 A Short History of Gothic  
 (3/4) 12.30 Small Gods  
 (3/4) 1.0 Book of Dust...  
 2.10 The Moth Radio  
 Hour Omnibus 3.30 George on  
 George 4.0 The Saturday  
 Play 5.0 Poetry Extra  
 5.30 Natalie Haynes